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COMPETITION

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IMAGES

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TOMORROW
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SEPTEMBER/OCTOBER 2006 www.AmericanPhotoMag.com

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McLallen.



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BOLD MOVES

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On the Cover:

A close-toned study by Christopher McLallen (see page 54).



© CHRISTOPHER MCLALLEN

AMERICAN PHOTO

contents

Volume XVII Number 5 September/October 2006

special section

51 the best photo assistants in america

Getting ahead in photography has never been an easy task, and it's getting more difficult every year. To give a lucky few a head start, we decided to hold our first-ever competition to find talented photo assistants who are ready to make the move toward their own careers.



© THOMAS HUTTON



© MARK MAHONEY

52 the apprentices

After surveying pro photographers around the country, we ended up with some 40 nominated assistants, all of whom sent in portfolios for our jury to view. From those books we selected ten winners, featured here. (For more work by our winners, go to AmericanPhotoMag.com.)



© SAOYON KOSS



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74 the next step

Why being a photo assistant is still the best way to become a professional photographer—and why fewer and fewer assistants are making the move.

76 a day in the life of an assistant

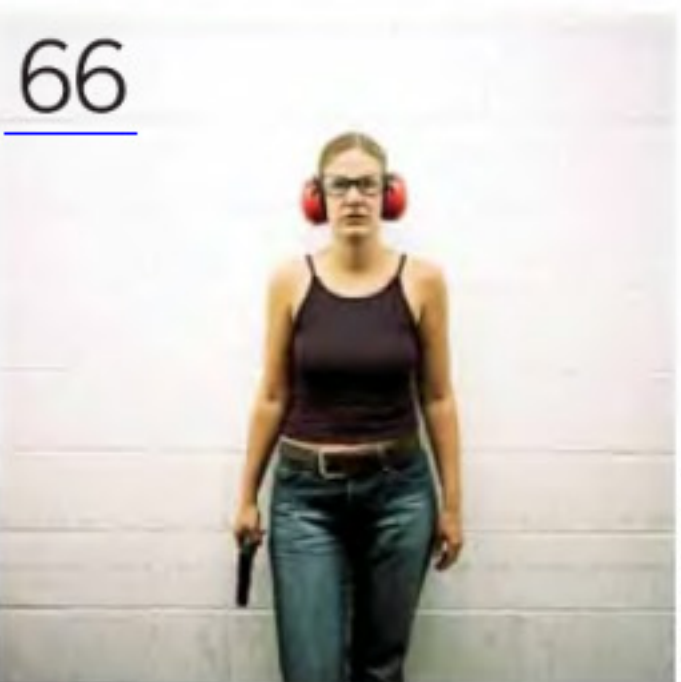
An annotated photo shoot with a top assistant.

79 thanks for the memories

Pro photographers recall the trials and tribulations of their own days as assistants.



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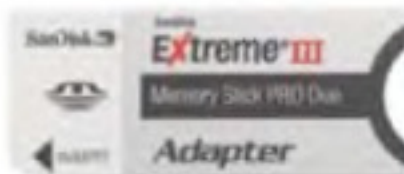
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Frank Micelotta,
photographed
by Jay Maisel.

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**8 inside
american photo**
Introducing the experts
who judged our
special photo assistant
competition.

10 editor's note
The future of photog-
raphy depends on new
talent and old masters.

**17 inside
photography**
A famous fighter
and a famous photog-
rapher, reunited.

**18 inside
photography:
see it now**
This year's ICP Triennial,
and more.

**20 inside
photography:
books** Portraits
of the dead, and more.

**22 inside
photography:
reportage**
A preview of this year's
Visa Pour L'Image
festival in Perpignan.

**24 inside
photography:
sports** Neil
Leifer's "seniors tour."

**28 inside
photography:
people**
Photographer Barbara
Kinney teams
with Rosie O'Donnell
in New Orleans.

**30 inside
photography:
scoop** The well-
dressed paparazzo.



© PETE TURNER

**32 inside
photography: art**
Unseen work by Henri
Cartier-Bresson.

**37 state of
the art**
Do you recognize this
photographic icon?

**38 state of
the art:
master class**
How expert
colorist Pete Turner
turned his classic jazz
album covers into
riveting exhibition prints.



© MEDIA/EMV/COOPERS

**44 state of
the art:
exposure**
A volcano erupts,
spectacularly.

**46 state of
the art: closeup**
Jessie Mann is one
of photography's
most famous faces.
Len Prince turned her
into a variety
of cultural icons.



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83 tech & vision
Robert Vizzini's
nocturnal art.

**84 tech & vision:
editor's choice**
A close look at the new
Sony Alpha 100 D-SLR.

**86 tech & vision:
online** Creating
your own Website
with LiveBooks.

**89 tech & vision:
output** Photographer
and author Jay
Dickman on the fine art
of digital printing.

AMERICAN
PHOTO

contents

Volume XVII Number 5 September/October 2006

departments

THE ARTISTRY OF HP'S NEW PIGMENT INKS BY DAVID ALAN HARVEY.



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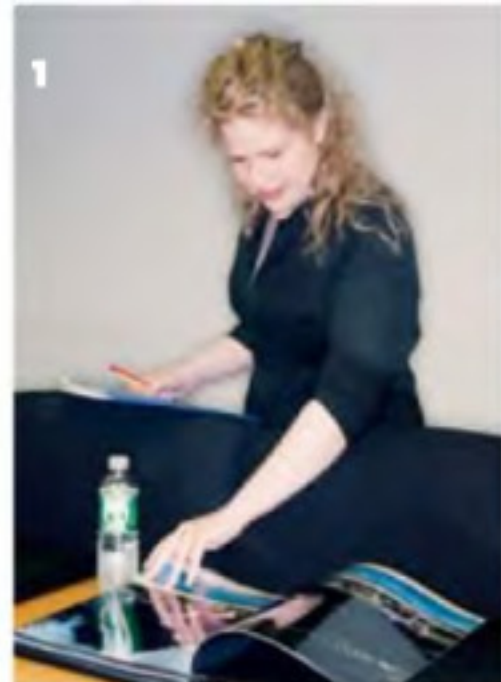
NEW

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PHOTO PRINTER

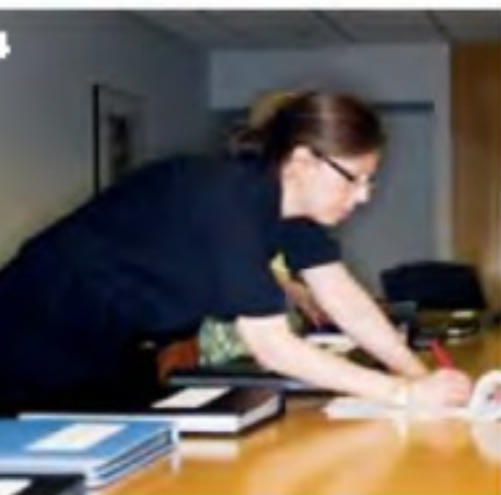
Available September 1, 2006²



¹Based on Wilhelm+Research.com testing (visit www.wilhelm-research.com for full details) for similar systems: For the HP Photosmart Pro B9180, based on display permanence testing under glass using HP Advanced Photo Paper, HP Matte Photo Paper, HP Hahnemühle Smooth Fine Art Paper and HP Hahnemühle Watercolor; similar display permanence with additional HP-recommended papers. Waterproof performance with HP Advanced Photo Paper; water-resistant with other HP-recommended papers. For more information on fade and water resistance for these and other systems, visit <http://hp.com/go/printpermanence>. ²The HP Photosmart Pro B9180 Photo Printer's anticipated availability date is September 1, 2006, subject to change. © David Alan Harvey/Magnum Photos. © 2006 Hewlett-Packard Development Company, L.P. The information contained herein is subject to change without notice. Some of the images are simulated.

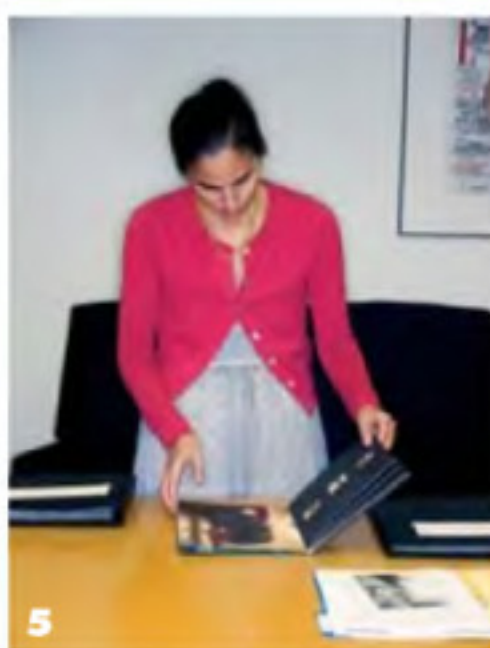


JOHN VON PAMER (7)



Thumbing through assistant portfolios, our judges were largely silent, except for the occasional "Wow!" There was **1.** Jen Bekman of the Jen Bekman Gallery in New York City; **2.** Vincent Laforet, national contract photographer for the *New York Times*; **3.** The Nominated Portfolios; **4.** AP's own art director, Deborah Mauro; **5.** Jody Quon, the photography director of *New York* magazine; **6.** Bonnie Winston, a photo rep with the Winston West agency; and **7.** Kari Nouhan, the executive art buyer for the BBDO advertising agency in New York.

WE WERE
LOOKING FOR
PHOTO
ASSISTANTS
WHO ARE
READY TO LEAP
INTO THE
PRO WORLD
THEMSELVES.



Judgment day came on May 18 for the 42 finalists in our first-ever photo assistant competition. (See Portfolio, page 51.) The idea for the competition came up late in 2005, at an editorial meeting in which we were discussing new photographic talent. Specifically, we were discussing how many fine young photographers there are nowadays, how many sophisticated photo students we see coming out of art schools, and yet how hard it is for them to emerge as successful pros. We thought we should do something about that.

So we decided to look for the best new photo talent in the most obvious place—among those who toil diligently for professional photographers as assistants. We were looking for assistants who are ready to leap into the pro world themselves, and to find them we asked about 50 photographers around the country to nominate their best assistants. After an initial winnowing of portfolios, it was time to pick the ten winners.

That meant calling in some real experts. As you can see here, our judges came from all parts of the photo world. The judging criteria was relatively simple: Winners were based on both their originality and technical execution. In essence, we told our judges, pick the photographers you would give an assignment to. About three hours later the work was done, some sandwiches and wine were consumed, and we had our ten winners. Now comes the interesting part: their careers.

AMERICAN PHOTO

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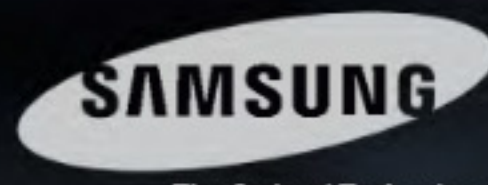


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Arnold Newman and his wife, Augusta, shot by Mary Ellen Mark.

NEW TALENT AND MASTERS

EDITOR'S NOTE

Without new talent, there is no future for photography. Traditionally, photography has refreshed itself from a bubbling cauldron of ambition; new generations, eager for experience, work as assistants for established photographers. It's not exactly indentured servitude, but it's along those lines. The really talented and really ambitious assistants pay their dues, then go on to launch their own careers. Eventually, they train new apprentices themselves. As you'll see in our special section on photo assistants (page 51), fewer and fewer assistants now make that move; in an uncertain economy, even big-name photographers fear letting go of any client—even the small ones that their assistants used to take over when starting out on their own. With no job prospects of their own, today's assistants remain doing what they know best: assisting. Our first-ever photo assistant competition is meant to give a career boost to a deserving few, but in the end success is a matter of both ability and artistic will. Luckily, you don't have to look far in photography to find people with both of those qualities.

New talent aside, there is also no future for photography without the legacy left behind by masters. While we were busy preparing this issue we learned of the death of Arnold Newman, who certainly must be included on the short list of great 20th-century photographers. Newman was a large man with a gruff manner and kind eyes. He was born in 1918 in New York and studied art at Miami University, but he dropped out after two years because it was the depression and he needed a job. He became an assistant at a Philadelphia photo studio making 49-cent portraits for \$16 a week, and that experience gave him the sturdy technical knowledge he would later use to create perfectly composed and executed portraits of many of the great political leaders, scientists, and artists of his time.

"His pictures were always beautifully seen in every aspect," says Mary Ellen Mark, a close friend of Newman's. "The lighting was beautiful, the composition was extraordinary. But most important they were effortlessly perfect; he had a total command over his materials. I'm afraid that you don't see that kind of thorough technical knowledge as much anymore. Photographers try to mask their shortcomings with an overabundance of style. But real greatness in a picture comes from simplicity." Mark, not a bad portraitist herself, photographed Newman and his beloved wife Gus a few years ago for *Vanity Fair* magazine (left). The mutual admiration of the two photographers is evident in every frame. "He was always encouraging; he always treated me as an equal," says Mark.

Newman once told *American Photo* that among the things he learned during his days as an assistant was what he didn't want to do with his own professional practice. He added that early in his career, he took his prints to the Museum of Modern Art and showed them to the curator of photography there, Beaumont Newhall, who was impressed enough to send the young photographer to Alfred Stieglitz, who offered positive words and advice. Photographers, I think, are often generous in that way. That's as it should be.

David Schonauer

David Schonauer, EDITOR IN CHIEF

AMERICAN PHOTO PRESENTS THE WINNER OF

THE 2006 FORD FUSION IMAGES IN MOTION IN DRIVE CONTEST

IN OUR JANUARY 2006 ISSUE, *AMERICAN PHOTO* AND FORD CHALLENGED READERS TO TAKE THEIR DIGITAL MANIPULATION SKILLS TO THE NEXT LEVEL IN A CONTEST CALLING FOR INNOVATION IN MIXED MEDIA.

The rules were simple: Create a 30-second movie, using still images and the software that we provided, featuring the all-new 2006 Ford Fusion. Contestants were given free reign to express their own sense of style and aesthetic vision. The only requirement was to use at least one image of the Ford Fusion vehicle, in addition to still images that represented a contestant's own best work. The results exceeded our expectations, perfectly capturing the spirit of innovation that the 2006 Ford Fusion represents. Congratulations to Sri Prabha, whose slick multi-media presentation led *American PHOTO* and Ford to name him the winner of the 2006 Ford Fusion Images in Motion in Drive Contest.



BOLD MOVES



SRI PRABHA

Sri Prabha is a 36-year-old mixed media artist working out of the Bay Area of California and a natural for the Ford Fusion Contest. Having studied video and photography extensively at

the Cornish College of the Arts and Massachusetts College of Art, Prabha had a wealth of knowledge and a formidable body of work to draw from in order to create his Ford Fusion video.

Prabha's success in manipulating our still images into a presentation that communicated the Ford in motion most likely

stems from his ability to create innovative art using a variety of media. "For me, being a mixed media artist provides the freedom to step out of a particular medium like photography or painting," Prabha says. "I work with conceptually driven ideas and sometimes using video, sculpture, paint, or photography in one piece gives me a broader canvas to work in without being confined to canvas or the photographic print."

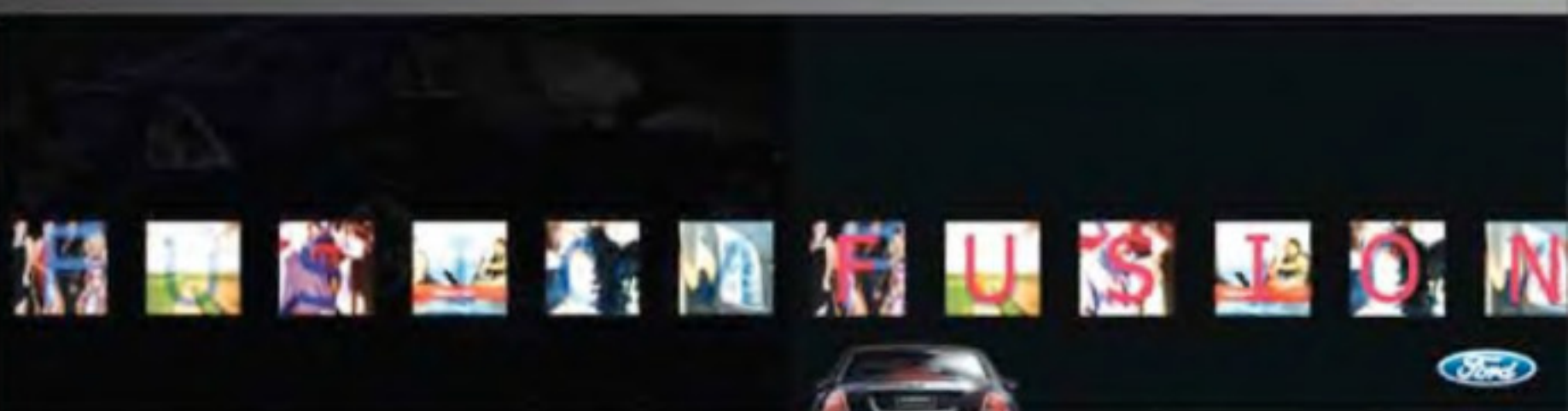
Five years ago, he says, he would have identified video as his primary medium, an expertise that is apparent through his Ford Fusion video. He has exhibited juried short film pieces at Resfest, a national short film festival, and on ifilm.com. During the internet boom, Prabha consulted for Art@Culture.com as their video guru, while working on short video projects that

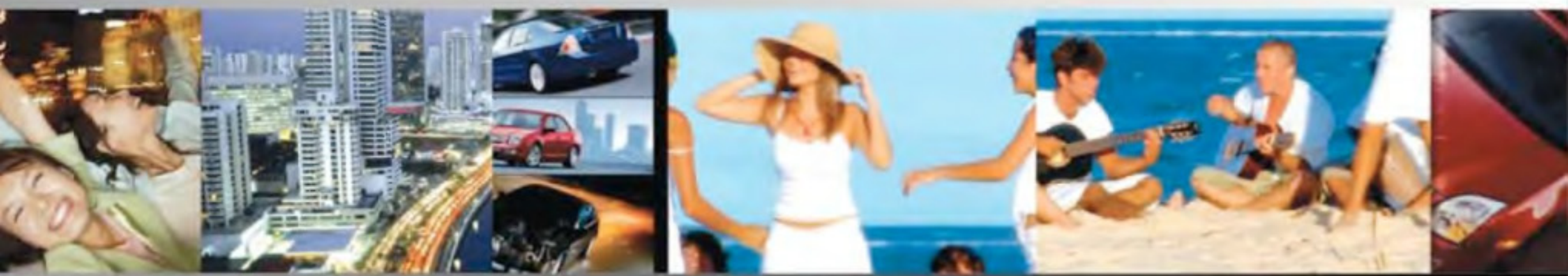
“

I THOUGHT ABOUT THE IDEA OF FUSION.

IN PARTICULAR, THE FUSION OF CULTURES,

NATURAL ELEMENTS, AND MUSIC.”





2006 FORD FUSION IMAGES IN MOTION IN DRIVE CONTEST WINNER

he presented at San Francisco art festivals. In addition, he provided motion graphic expertise for a local San Francisco director's film on Hmong culture in American, entitled "Split Horn."

For the 2006 Ford Fusion contest, Prabha set out to create a car commercial that was as uncommercial as possible, that could stand alone as a piece of art in its own right. To do this, he developed a concept first, and then using our still images, his own work, and Adobe software, brought his vision to life. "I thought about the idea of fusion," he says. "In particular, the fusion of cultures, natural elements, and music. I decided to go with a more Eastern musical theme, editing several songs together for their instrumental qualities. There are about 10

audio tracks in this piece... I used a lot of the still and video provided, but also added a lot of other elements as necessary." Working on his video for three hours a day, everyday, for 3 weeks, Prabha's hard work is evident in the artful sophistication of his Ford Fusion presentation.

In addition to working on his own art, for which he uses acrylics, oils, film, digital still and video cameras, Prabha has also taught video editing and effects at Film Arts Foundation and Expression Center for Digital Arts. When he's not exploring different mediums to express his creative vision, Prabha enjoys cooking, traveling, kayaking, and hiking.

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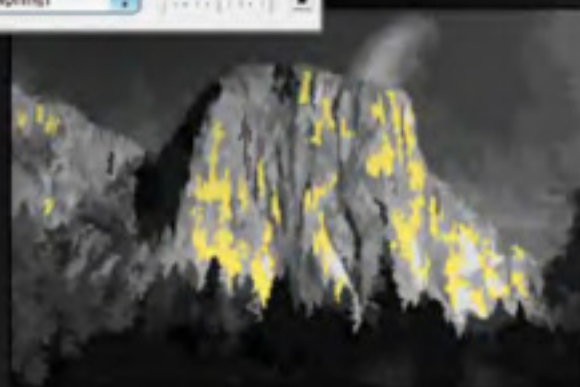
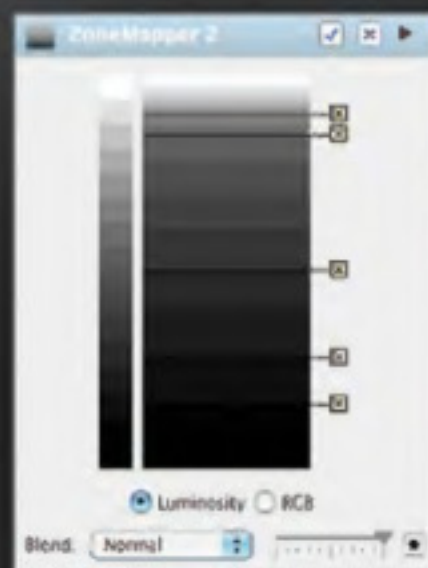


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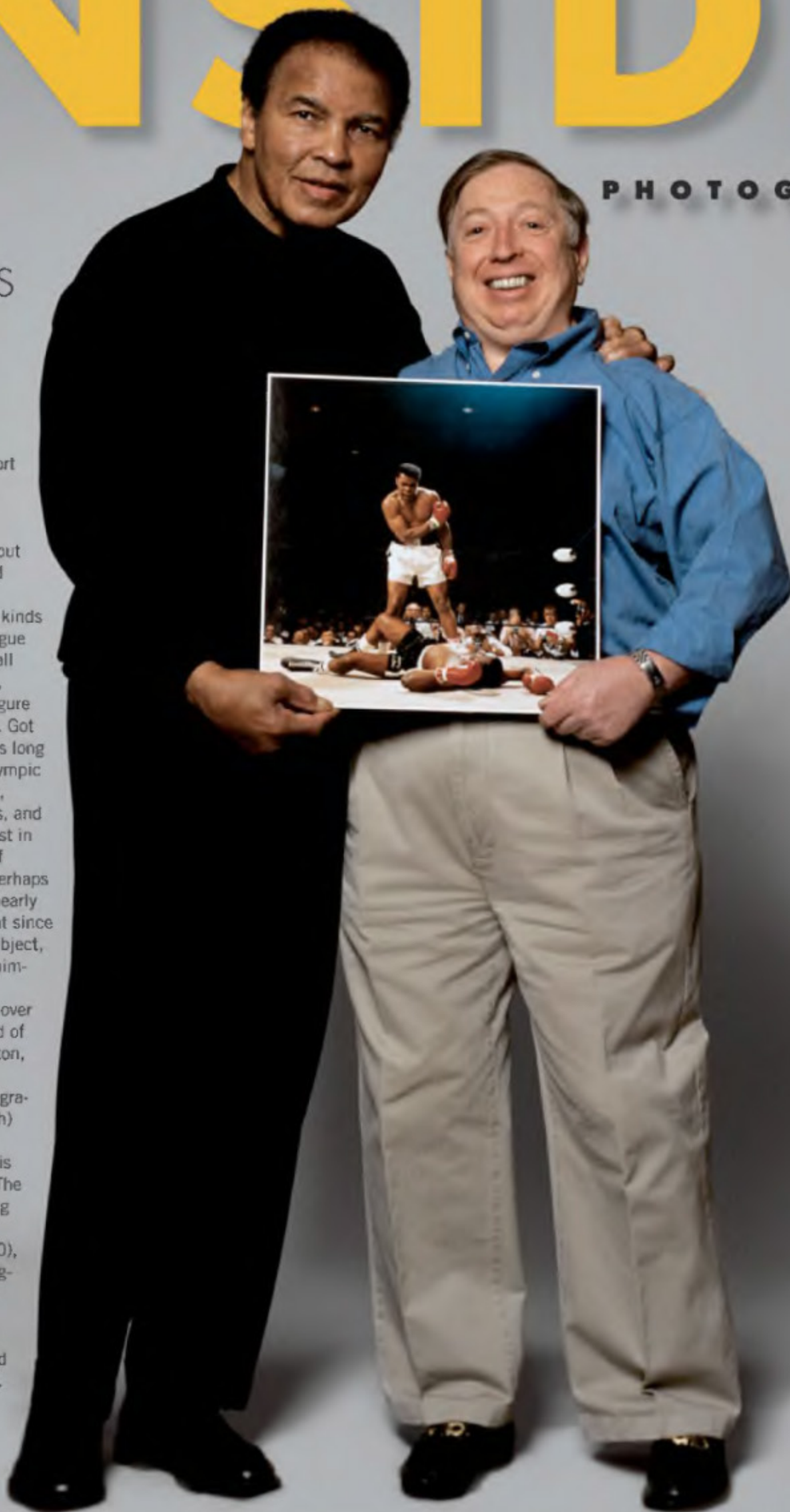
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INSIDE

PHOTOGRAPHY

TWO FRIENDS REVISIT A MAGICAL MOMENT

Neil Leifer has photographed about every sport there is to photograph. Mind you, we're talking about *real* sports, not the so-called extreme games like jumping out of airplanes with a snowboard strapped to your feet. Leifer became famous shooting the kinds of sports that guys used to argue about in smokey bars—football before there were faceguards, head-banging hockey, even figure skating. (Yeah, figure skating. Got a problem with that?) Over his long career, he has covered 15 Olympic Games, 18 Kentucky Derbies, countless World Series games, and every Super Bowl from the first in 1967 until he left the staff of *Sports Illustrated* in 1978. Perhaps most important, he covered nearly every heavyweight boxing fight since the early 1960s. His great subject, of course, was The Greatest himself, Muhammad Ali, whom Leifer immortalized standing over Sonny Liston at the bitter end of their 1965 rematch in Lewiston, Maine. Leifer and Ali have stayed friends, and the photographer has shot (and posed with) the man he calls simply "the champ" many times, as in this photograph, made in 2005. The picture appears in a surprising and rewarding new book, *A Year in Sports* (Abbeville, \$50), in which the legendary photographer revisits the big events he covered as a kid. (See page 24.) For Leifer, it was a chance to see how sports, and America itself, have changed.





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PHOTO NYC

The annual Photo New York art fair runs from October 6 to 9 at the Metropolitan Pavilion at 125 W. 18th Street. Among the images shown will be "Joe DiMaggio #49," from the *Baseball* series by fine-art photographer David Levinthal (above).



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ICP GOES GREEN

Don't miss the International Center of Photography's 2006 Triennial exhibition in New York, opening September 14. And prepare to be green: The theme of the show is "Ecotopia," and it will focus on artists' responses to the impact of global environment change. Among the work featured: Mitch Epstein's "Amos Coal Power Plant, 2004" (at left, above) and Christopher LaMarca's 2005 *Forest Defenders* series (at left). The important exhibition runs through January 7, 2007.



SURF ART THE ENDLESS SUMMER OF LEROY GRANNIS

Before there was Laird Hamilton, there was LeRoy Grannis. In fact, Grannis began documenting the surfing scene in California and Hawaii back when legendary names like Mickey Dora and Greg Noll were riding the waves on longboards. Schooled by California's first surf photographer, "Doc" Ball, Grannis went on to publish his work in *Sports Illustrated* and *Surfer* magazines (among others) and was featured in Stacy Peralta's 2004 documentary, *Riding Giants*. Now you can see his pictures in a limited-edition book, *LeRoy Grannis, Surf Photography of the 1960s and 1970s* (Taschen, \$400). There's also an exhibition through September 9 at the M+B Gallery in Los Angeles. Surf's up.

© LEROY GRANNIS (2)

BOSTON HOPS

Boston's Institute of Contemporary Art opens its glamorous waterfront museum (see below) on September 17 with a survey of photographer Philip-Lorca diCorcia. The museum will also exhibit pieces from its permanent collection, including work by Nan Goldin.



1

2



1. The infamous Makaha Shore in Hawaii takes another victim in this 1966 Grannis shot. The picture has been used in a number of advertisements.

2. Grannis shot a group of "gremmies" aboard a fully restored 1933 Ford Deluxe in Huntington Beach, California in 1954.

What was Canon thinking when they developed a digital SLR with the personality of a film camera?



@George Lepp

"Exactly what I was thinking."



George Lepp If you're like me, you love the freedom and creative advantages that digital affords. But you don't want to give up the nuances of film. That's why I find the EOS 5D such an incredible camera. It's got a full-frame CMOS sensor—exactly the same size as a 35mm frame, so I not only get huge files with incredible detail, but the full-frame sensor lets me compose my shots without a lens conversion factor. And because it's so small and light, it's the perfect companion for those long treks into the wild. It's really no surprise that Canon is the only maker of a 35mm full-frame D-SLR. After all, they're the guys who listen.

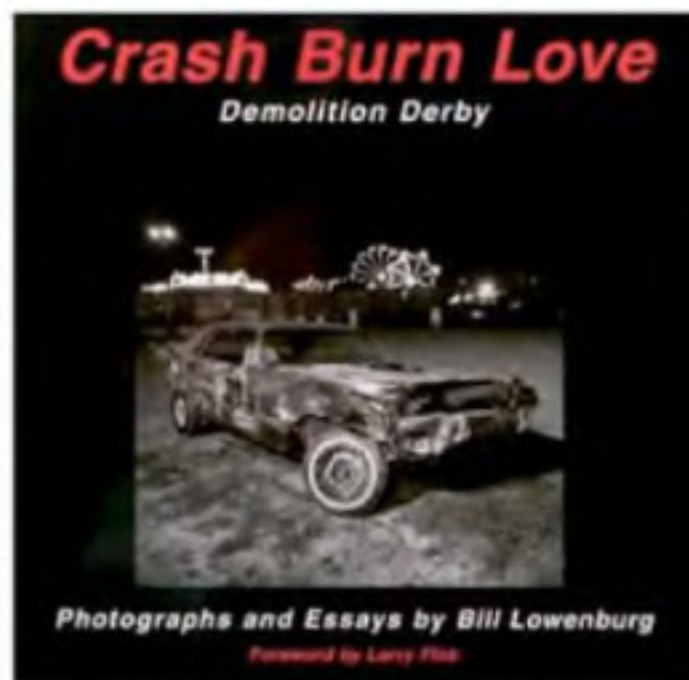


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INSIDE PHOTOGRAPHY

BOOKS

Below: From
Heyert's
The Travelers.



DRESSED FOR AN AFTERLIFE

HEYERT'S MEMENTO MORI

In a world rife with mortal violence, Elizabeth Heyert's portraits make death seem peaceful and placid. Her subjects, all wards of a Harlem funeral home that caters to the Southern Baptist tradition of dressing up bodies for burial, smile knowingly and close their eyes as if they are "just away," to use the 19th-century euphemism. Maudlin "memorial" photography of the dead was common practice back then, but Heyert's pictures, which her 8x10 view camera gives such detail that even the mortician's careful makeup is revealed, are unsentimental yet respectful—full of personality and not the slightest bit ghoulish. They're collected in *The Travelers* (Scalo, \$65), and can be seen in nearly life-size prints at New York City's Edwynn Houk Gallery (visit houkgallery.com). —RUSSELL HART

EDIFICE WRECKS

Destruction is a perfect photographic subject because it is by nature fleeting: Like ants rebuilding their hills, humans usually come right along to clean up the mess. The photographs of Ground Zero in Joel Meyerowitz's **Aftermath: World Trade Center Archive** (Phaidon, \$75) vividly recall the magnitude of that dreadful task. Yet 9/11 wasn't the first time lower Manhattan had been razed. In the late 1960s acres of 19th-century buildings were methodically cleared to make way for the twin towers, and photographer Danny Lyons documented them in the nick of time.

The Destruction of Lower Manhattan (powerHouse, \$50) shows that long before the towers stood there, a complex urban environment existed at the site.

The century of rebuilding that resurrected San Francisco from its most calamitous earthquake is the subject of Mark Klett's **After the Ruins: 1906 and 2006** (University of California Press, \$50). Post-quake images are paired with present-day views made from the same vantage points, a technique Klett used compellingly in his Rephotographic Survey of the West in the 1970s.

The heartland buildings in **A Handful of Dust** (Norton, \$50) didn't crumble all at once. Time wore them away, and David Plowden has photographed that erosion in finely drawn black and white for over forty years. The 1970s tract homes in **John Divola: Three Acts** (Aperture, \$50) have been abandoned not just to the elements but to vandalism, the photographer often participating in that dispossession by spray-painting dots, lines, and squiggles across their interiors. In **Crash Burn Love** (BackStreet Books, \$30), Bill Lowenburg's raucous photos of demolition derbies show the perverse pleasure humans get from wrecking what we have built so carefully. —R.H.

Proud father shooting with a Lexar 2GB 80x CompactFlash card.

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REPORTAGE



© TODD HEISLER/ROCKY MOUNTAIN NEWS/POULANS/DEVLIN PHOTO PRESS 121



3

Several of the images to be exhibited at this year's Perpignan photojournalism festival:

1. 2005's Canon Female Photojournalist Award winner Claudia Guadarrama photographed undocumented Mexicans hopping freight trains to enter the United States.



4

© ELLIOTT ERWITT/MAGNUM PHOTOS



5

© GERD LUDWIG/NATIONAL GEOGRAPHIC



1

© CLAUDIA GUADARRAMA

PERPIGNAN REVISITED

THE ANNUAL VISA POUR L'IMAGE PHOTOJOURNALISM FESTIVAL MAKES ITS MARK

There's no such thing as a dull year in news, so the 18th annual Visa pour l'Image festival in Perpignan, France, promises to be exciting as well. This year's festival, from September 2 to 17, features a particularly varied grouping of exhibitions, from Todd Heisler's Pulitzer-winning "Final Salute" (see Q&A) to images from Elliott Erwitt's new book, *Personal Best* (TeNeues, \$125). Most of Erwitt's images at the festival have never been published before. Remarkably, the Perpignan festival will mark the first full-scale exhibition of Erwitt's work in France.

Nightly projections will focus on the year in news, including the war in Iraq, Hurricane Katrina, the disaster in Darfur, and election of Hamas by Palestinians. Long-term projects by a variety of photographers from around the world will also be featured.

The daily workshops and lectures will again focus on the rapidly changing business and technology of photojournalism. Director Jean-François Leroy, in introducing this year's festival, says simply, "For photojournalists, these are the stories that have to be reported, and Visa pour l'Image is duty-bound to show them." —KRISKA CORBETT CAVOURAS

Q&A

TODD HEISLER ON HIS PULITZER AND HIS BIG SHOW IN FRANCE

In April, *Rocky Mountain News* photographer Todd Heisler won the Pulitzer Prize for his photos of funerals of Marines killed in Iraq. The work will be shown at this year's Visa pour l'Image festival in Perpignan.

How has winning the Pulitzer changed your life?

It's a little early to tell. On a personal level it certainly raises the bar for my work, in terms of what I feel I have to live up to. I hope it means I will be able to continue to do meaningful work.

How do you feel about your work being exhibited at Perpignan? What's the value of a festival like this?

I'm thrilled to just be able to attend Visa pour l'Image, let alone have a show there. The public is only exposed to that level of work on the Web or in very edited versions in magazines, so to see a much broader take on subjects, printed large, is a priceless opportunity. And I hear the nightlife isn't so bad, either.



Todd Heisler

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**1. MAY 7, 2005**

"Shooting the Kentucky Derby is the most exhausting job in sports," says Leifer, "because you're tending to remote cameras placed all around the track." Leifer took it easy in 2005, with just one camera under the rail. "You just have to get that background," he says.

**2****3****4****2. SEPTEMBER 11, 2005**

It isn't every year that the Boston Red Sox come to New York for the play-offs. (It just seems like it.) On this warm September evening Leifer shot Yankee Stadium from a blimp.

3. JUNE 2, 2005

"I had photographed all the big men in the game—Bill Russell, Wilt Chamberlain, Kareem Abdul-Jabbar—so I wanted to shoot today's big man too: Shaquille O'Neall."

4. JULY 3, 2005

Leifer photographed Venus Williams defeating Lindsay Davenport in the Wimbledon women's singles final match. "She was easily the most charismatic player there," Leifer says.

SPORTS

NEIL LEIFER'S SENIOR TOUR

RETURNING TO HIS ROOTS, HE SHOOTS A YEAR IN SPORTS, "JUST FOR THE JOY."

Though he is known as one of the best sports photographers of all time, Neil Leifer shrugs off any suggestion of native talent. "I'll tell you what made me good," he says. "I didn't have the reflexes or intuitive nature of a Walter looss. I had to work for every picture. I was the first guy out on the field, to see what time the shadow crossed home plate, what the backgrounds looked like. The only thing that made me good was my passion for doing the work."

Leifer stopped shooting sports for the most part when he left *Sports Illustrated* to shoot for *Time* magazine in 1978. But when current *Sports Illustrated* managing editor Terry McDonnell asked Leifer, now 63, to photograph the big sporting events of 2005, the photographer didn't know if he had the drive to do it. Then the lure of once again seeing the Rose Bowl, the Super Bowl, the Masters, the Kentucky Derby, the British Open, and the World Series got the best of him.

Leifer took the assignment, learning along the way how to use newfangled equipment like Canon D-SLRs. Now he's expanded the magazine assignment into an entertaining book, *A Year In Sports* (Abbeville Press, \$50). "I wanted to revisit the scenes of my youth," he says, "just for the joy of it." —JEFFREY ELBIES



© NEIL LEIFER (5)

Q&A

What was your biggest concern going into this "senior citizen's" tour?

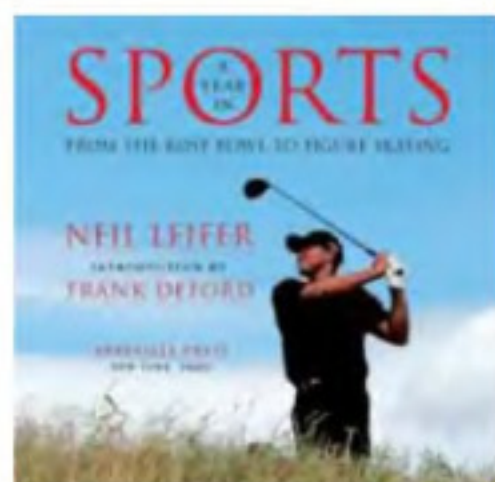
That I might embarrass myself. You can't leave sports photography for 25 years, then suddenly come back and expect to be as good as you once were. Plus I'd never picked up a digital camera.

Did your old timing eventually come back?

To a certain extent, yes. But what was fun for me about this project was that I didn't have to get the winning touchdown pass; I could shoot anything I wanted to. I could spend a day at the Masters Tournament just shooting azaleas. But it meant I had to make good pictures, not just good sports action pictures.

How has sports photography changed in the last 25 years?

When I covered the NFL championship game in 1965, there were maybe, at tops, 50 photographers there. The last Super Bowl had I think 500 accredited photographers. Enough said.



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The winning imagery will be featured in a special January/February 2007 issue of American PHOTO magazine, as well as at a special event in New York City in December 2006.

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The competition is open to work produced from September 2005–September 15, 2006. All submitted art should be of reproduction quality. We accept color or black-and-white prints and transparencies (no negatives, please) and digital files on CDs with printouts. Digital files should be TIFFs or JPEGs, high-resolution RGB, 350 dots per inch and approximately 8 x12 inches. If entering multiple categories, please use a different CD for each category.

Please note that SUBMISSIONS WILL NOT BE RETURNED and that *American PHOTO* magazine does not accept responsibility for any lost or damaged prints, slides, or disks.

JUDGING/WINNERS

The judging will be done in two stages: The initial stage will be done by the *American PHOTO* edit staff. The second stage will be done by a jury of outside experts.

The criteria for judging will be threefold:

- Originality of concept
- How well the concept fits the category
- How well the concept is executed.

Winners will be notified via email or mail. Winners may be required to sign and return an affidavit of eligibility, grant of rights, and a publicity and liability release within 14 days of notification, or alternate winners will be selected (alternate will be next highest entrant).



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ENTRY FORM (to download the entry form online visit www.AmericanPhotoMag.com/contest)

Please attach a separate entry form for EACH ENTRY (image or series). You may photocopy this form. There is no limit to the number of entries you can make:

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I. Please check the appropriate category:

- | | |
|---|-------------------------------------|
| ☐ Photojournalism/Documentary | ☐ Advertising |
| ☐ Editorial | ☐ Personal Work |
| ☐ Wedding/Portraits | ☐ Student Work |

II. For your selected category, please check type of entry:

- | | |
|--|---|
| ☐ image (\$25) | ☐ series (\$40) |
| ☐ student image (\$10) | ☐ student series (\$10) |

please note: all student entries in the student work category MUST be accompanied by a copy of a valid 2006-2007 student ID card.

Signature (required)

Consent agreement: If I win in any of the categories below, I agree to allow HFMUS to use my name, city and state, voice and image in connection with the publication of my winning entry and for promotional purposes (void where prohibited), without review, notification, or approval. I further represent that it is my own work and that by publishing it will not violate the rights of any person or property owner whose image or property may appear in the work. I agree that you may publish this work and reproduce and distribute it in connection with this publication/contest at any time in any current or future media, in special editions, on websites, and in promotions.

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PEOPLE

ROSIE'S PHOTO PALS

SHOOTING PICTURES
WITH KATRINA'S KIDS



1. One of the kids from Renaissance Village, the huge trailer park established by FEMA to house Katrina survivors, shot this scene of Hurricane Katrina damage. Kinney took two busloads of students from the trailer village, near Baton Rouge, into New Orleans to survey the city. "It's just the way the world looks to them now," says Kinney.

2. Kinney shot this photo of damage along the New Orleans waterfront.

3. Rosie O'Donnell arrived at a tent set up in Renaissance Village and greeted one of the adult residents of the park. "The government is encouraging people to



© BARBARA KINNEY (5)



leave the park," says Kinney, "but it was my impression that not many people there really have anywhere to go."

4. Kinney shot portraits of many of the kids she met at Renaissance Village. "They introduce themselves to you and say, 'Oh, hi, I live at number F-27,'" or something like that," Kinney says.

5. A Kinney self-portrait with Rosie.



Q&A

Barbara Kinney, seen above in a self-portrait with O'Donnell taken last April in Baton Rouge, Louisiana, says the situation in FEMA's Renaissance Village was "more bleak than I expected."

How did children depict their lives in New Orleans over the past year?

It wasn't just the photography that was interesting...it was the drawings and paintings too. You'd see pictures of storms, images of kids on top of rooftops. It was intense.

How did the photography go?

All the kids got Kodak Easyshare cameras, and we had snapshot printers. We'd take the kids around the trailer home area and ask them to shoot their surroundings. We also took busses down to New Orleans to go back to the Ninth Ward, and we let them just photograph the devastation.

How is the life in Renaissance Village for the kids?

The area is huge, with trailers lined up in straight rows. The week that we arrived, FEMA stopped serving meals in the main communal area to encourage people to leave.

It must have thrilled them to have Rosie show up...

Boy, you're not kidding...

Photographer Barbara Kinney isn't awed in the presence of celebrities. Currently the picture editor of the *Seattle Times*, Kinney spent six and a half years as a White House photographer during the Bill Clinton era, which were eventful. But even that work didn't fully prepare her for the job she undertook last April, when she traveled to Louisiana to take part in an art therapy project sponsored by Rosie O'Donnell's For All Kids foundation.

The project focused on children living in Renaissance Village, the vast camp of trailer homes set up by the Federal Emergency Management Agency near Baton Rouge to house victims of Hurricane Katrina. Kinney documented the project and taught photography to children. "The idea," she says, "was to help them tell in pictures what their lives were like in the aftermath of the hurricane. But I don't think anyone—Rosie included—anticipated what those lives were really like."

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SCOOP



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CAMO CAMERA

WHAT THE WELL-DRESSED PAPARAZZO IS WEARING THIS YEAR

Here you see the latest in photographic fashion. The model is photographer Carl Brooks, a paparazzo working for the Splash

News agency. He was shooting the controversial May 2005 private wedding of Mary Kay Letourneau and Vili Fualaau in Woodinville, Washington. The couple achieved international notoriety after Letourneau served a seven-year prison sentence for child rape, due to her relationship with Fualaau, who was 12 when their sexual affair began back in 1996.

To get close to the stringently guarded event, Brooks donned a ghillie suit, a heavily camouflaged uniform typically worn by elite snipers and military men for maximum concealment, equipped

with leaves and branches attached to the asymmetrical pattern of the typical fatigues uniform. The picture here was made by Colby Katz, a Fort Lauderdale, Florida-based photographer who had gone to the wedding not to take beautifully composed pictures of the newlyweds, or to document the ceremony and the guests, but to "capture the odd, unusual moments outside the wedding." This assignment, Katz adds, was in keeping with her usual photo philosophy: "capturing the world in ways that people typically don't see it."

Katz drew on her previous

experience documenting the elusive worlds of beauty pageantry and rabbit hunting, what she calls "American subcultures which people know about from the outside but not the inside." Similarly, she says, "the paparazzi do not let people into their world," one that combines stealth with aggressiveness, and artistic vision with desperation to capture their evasive subjects. —SARAH SINGER

For her photo of the photographer, Katz used a Canon EOS 20D digital SLR with a Canon EF 17-40mm f/4L USM wide-angle zoom.



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ART

UNSEEN CARTIER- BRESSON

A PHOTO ALBUM
SHEDS NEW LIGHT
ON A LEGENDARY
EXHIBITION



The **Scrap Book** that Cartier-Bresson made to prepare for his famous 1947 exhibition in New York (at left) included prints he made of images that would later become famous, as well as outtakes and largely unknown photographs. An example is a page, shown opposite, with his most famous image of Henri Matisse (upper left) made in Vence, France, in 1944. His other takes are included. The page above includes images of artists Pierre Bonnard, made in his home in Le Cannet in 1944, and Georges Rouault, Paris, 1944.

One of the storied photography exhibitions of the 20th century occurred in 1947 in New York, when the Museum of Modern Art began preparing a posthumous show for Henri Cartier-Bresson.

The French photographer had been captured by Nazis in 1940, and he had spent 35 months in various prisoner-of-war camps. After two unsuccessful attempts at escape, he finally succeeded. In 1943, he dug up the Leica he had buried on a farm near Vosges and began taking pictures again.

By the end of the war, however, rumors reached America that Cartier-Bresson had been killed. MoMA's photography curator, Beaumont Newhall, went to work on a major show. Then, in 1946, it was learned that he was still alive. Cartier-Bresson decided to come to America to work on the exhibition—a show that helped to establish him as a major figure in photography and art. And that, until now, was the tale of the remarkable event.

Another chapter is being written this fall, however, with the unveiling of an ornate leather photo album that has been culled from the archive of Cartier-Bresson, who died in 2004 at age 95. The album, housed at the Henri Cartier-Bresson Foundation in Paris, contains 345 images printed by HCB himself to prepare for the MoMA show. Some of the images are among his most famous. Others are “outtakes” of well-known images. Most of the images in the album have never been seen before.

“The album represents a major contribution to our understanding of Cartier-Bresson during this period,” says Agnès Sire, director of the Henri Cartier-Bresson Foundation. The organization has been working with German publisher Gerhard Steidl to produce a facsimile album. There will also be an exhibition of the original album and photographs at the Henri Cartier-Bresson Foundation from September 21 to December 22. —JEFFREY ELBIES

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TRAVEL

OCTOBER 14, 2006

BOSTON



A former attorney, **ROSANNE PENNELLA** did what many of us only dream of doing: she left that career behind to follow her life's passion--travel photography. In the decade since that bold decision, Pennella's pursuit of interesting subjects has taken her to some of the most remote corners of the globe: Costa Rica, China, Bhutan, Antarctica, Egypt and Kenya. She shoots regularly for both editorial and commercial clients and her images have appeared in numerous international magazines, travel guides, brochures and on book covers.



© Rosanne Pennella

**"Shoot like an explorer and a
photographer-be a traveler, not a tourist"**



© Rosanne Pennella

Pennella is a gifted photography teacher and workshop leader. She teaches travel photography at the International Center of Photography in New York and is a mentor for *American PHOTO* and *Popular Photography's* Nikon-sponsored Mentor Series program. She is also a Nikon "Legend Behind the Lens," and has been a featured speaker and contributing author for Nikon publications and is writing a series of monthly how-to travel photography articles for Nikon's web site.

Rosanne Pennella is shooting with the D2x and D200 and prefers the wide-angle zooms, specifically the Nikkor 12-24mm f/4 and 17-35mm f/2.8. For a different perspective she uses the 10.5 f/2.8 ED DX lens. For a longer reach, she carries the 70-200mm f/2.8 VR and, occasionally, the 80-400mm f/4.5-5.6 zoom. "I also carry a few SB-800s. The Nikon flash system is incredible and produces amazing results," she says.

"I love the control digital offers and the way it gives me the ability to make images that weren't possible because of contrast issues with slide film," she says. She cites instances of four or five stop differences between highlight and shadow areas in a scene. "It was pick one and hope for the best," she says, "but with digital, the NEF* image has so much information I can make the adjustments- hold back highlights, bring up shadows-and get the picture."

*NEF RAW file format (Nikon Electronic File)

Nikon Master photographer ROSANNE PENNELLA will share photo tips and techniques to improve your travel photography using the latest Nikon digital equipment. This includes everything from a Photo 101 session to getting comfortable photographing people and environmental portraits. Rosanne will review an index card that provides her guidelines that she adheres to when on site; everything you should consider before you shoot. You will also have the opportunity to practice your travel photography in downtown Boston.

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Nikon Master **MIKE COLÓN**

WEDDING

OCTOBER 28, 2006

MIAMI



MIKE COLÓN's wedding, celebrity and lifestyle photography is an elegant blend of rich visual statements and deeply emotional moments. He has traveled the world photographing weddings for the rich and famous. Among the celebrities whose weddings he has photographed are Superbowl Champion Ted Johnson (New England Patriots), Mike Lieberthal (Philadelphia Phillies), Lindsay Soto (Fox Sports), actress Amy Block (American Pie), Yves Bright (pro surfer), and Josh Hochgesang (Oakland A's).



© Mike Colón

Colón, a Nikon "Legend Behind the Lens," is one of Nikon's top wedding photographers and is in very high demand in the wedding industry. He is a contributor for Nikon's wedding photography collateral and speaks on behalf of Nikon at industry tradeshows. Colón also recently appeared on NBC TV as the celebrity photographer for the hit series, "Race to the Altar." His work has been recognized by numerous publications worldwide including *Wedding Style*, *Grace Ormonde Marriage Ceremony*, *Modern Bride*, *The Knot*, *The Best of Wedding Photojournalism* and *The Best of Digital Wedding Photography*.



© Mike Colón

Mike Colón's favorite lens is his 200mm f/2.0 AF-S VR. "I use this for engagement sessions, portraits of the bride and groom, and indoor ceremonies with low light," he says. "I love the super shallow depth of field I get with this lens. My subjects pop from the background which help bring attention to their expressions and emotions."

When space gets a bit cramped or he needs to change compositions quickly, Mike mounts a 70-200mm f/2.8 AF-S VR on his D2x and D200 bodies. "If I'm shooting a ceremony and reception outdoors, you'll usually see me with this lens mounted for the entire shoot," he says.

Among the other lenses Mike keeps handy are a 50mm f/1.4 AF, a 17-55mm f/2.8 AF-S and a 10.5mm f/2.8 AF-S Fisheye. The latter he says gives personality and interest to traditional images. "I love using this lens for fun cake-cutting shots, humorous dancing shots and the bouquet toss."

To style the existing light, Mike carries four SB800 Speedlights that he uses off-camera: "I love lighting my subjects from behind to give the image a dramatic look."

"My entire philosophy of shooting is wrapped up into one simple concept: follow your heart. Photography is all about capturing life the way your heart sees it."

Nikon Master wedding photographer **MIKE COLÓN** will demonstrate how he uses Nikon digital equipment while photographing weddings to find the light in portraiture and capture expressive moments as they unfold. Mike will also teach his philosophy of wedding photography, critical business strategies for succeeding in the industry, and an inspiring slideshow of his images and the stories behind them. You will learn unique photography tips and have the opportunity to shoot with live models, a three-tier wedding cake, fresh flower arrangements, and more.

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Nikon Master VINCENT VERSACE

NATURE

NOVEMBER 18, 2006

SAN FRANCISCO



VINCENT VERSACE is a pioneering digital photographer and a highly acclaimed photo instructor. His work is part of the permanent collection of the Smithsonian Institution's Museum of American History. In addition, he is a two-time nominee to the Photoshop Hall of Fame.

Versace, a Nikon "Legend Behind the Lens," was Nikon's first beta tester for digital SLRs and has used Nikon equipment since he was seven years

old. Versace speaks on behalf of Nikon at industry trade shows and educational seminars. He is a mentor for *American Photo* and *Popular Photography*'s Nikon-sponsored Mentor Series program and has led treks to San Francisco, Costa Rica, Santa Fe, Egypt and Australia. He is also a member of the National Association of Photoshop Professionals "Instructor Dream Team." He teaches regularly at Photoshop World and is a regular instructor at the Santa Fe and Palm Beach Photographic Workshops. Articles about his work and digital workflow methods have appeared in various photography publications.



© Vincent Versace



© Vincent Versace

Vincent Versace's been well ahead of the curve for a long time. He first began exploring digital imaging in 1991 and hasn't shot a frame of film since 1998. "It's a wonderful experience to be able to shoot with reckless abandon," he says, referring to the ability to experiment and improvise. His digital experience makes him an ideal teacher: "I've seen it from the beginning, and I pretty much know the whole story of the hardware, software, input, output, the whole process. I've had a long head start, and I like to show people what I've learned, and un-learned, so I can save them a lot of steps along the way."

Vincent is currently shooting with the D2x and D200 and using the 18-200mm f/3.5-5.6 DX VR, a lens that makes his field trips a lot easier. "It's lightweight and pretty fast, and it replaces the 24-120 and the 17-35 in my camera bag." His 70-200mm f/2.8 VR and 17-55mm stay put, though.

"I love the zooms," Vincent adds. "So much of my work is about perspective and angle, and the zooms allow me to compose in the camera, and not crop in the computer. I get the angle of view I like and then zoom in for the framing."

"A still photograph is called a still photograph because the picture doesn't move, not because the objects in the picture are not in motion."

Nikon Master photographer VINCENT VERSACE will teach the Tao of dynamic workflow, and the ins and outs of nature and outdoor digital photography using the latest Nikon digital equipment, including Nikon's new Capture NX software in his workflow. You will also have the opportunity to practice your photography during an outdoor session in San Francisco.

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The **original album**, approximately 11.8x15.7 inches, lay "asleep" in the Cartier-Bresson's archive until 1992, when the photographer himself noticed that the scrapbook's paper pages were deteriorating. Working with an assistant, he began removing the prints from the pages, until his wife, Martine Franck, convinced him to stop. At that point, only 13 pages remained untouched. The Foundation will display the isolated images in a chronological layout, as HCB did in 1947.

INSIDE PHOTOGRAPHY



14A25

14A30

17B12

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Peru



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Nikon Professional Photographers: David Black and Rosanne Pennella

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Nikon Professional Photographers: Rob Van Petten and David Black

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STATE OF THE ART



The woman you see here is a photographic icon, but not the one she appears to be. This Marilyn Monroe impersonator is in fact Jessie Mann, who as a young girl in the 1980s famously posed for a number of images made by her mother, photographer Sally Mann. Those pictures, some of them nudes, became flash points for controversy during the Reagan era. Now 24, Jessie Mann is still posing, this time for photographer **Len Prince**, who is working on a long-term portrait project with her. (See page 46.) Once a muse, always a muse.

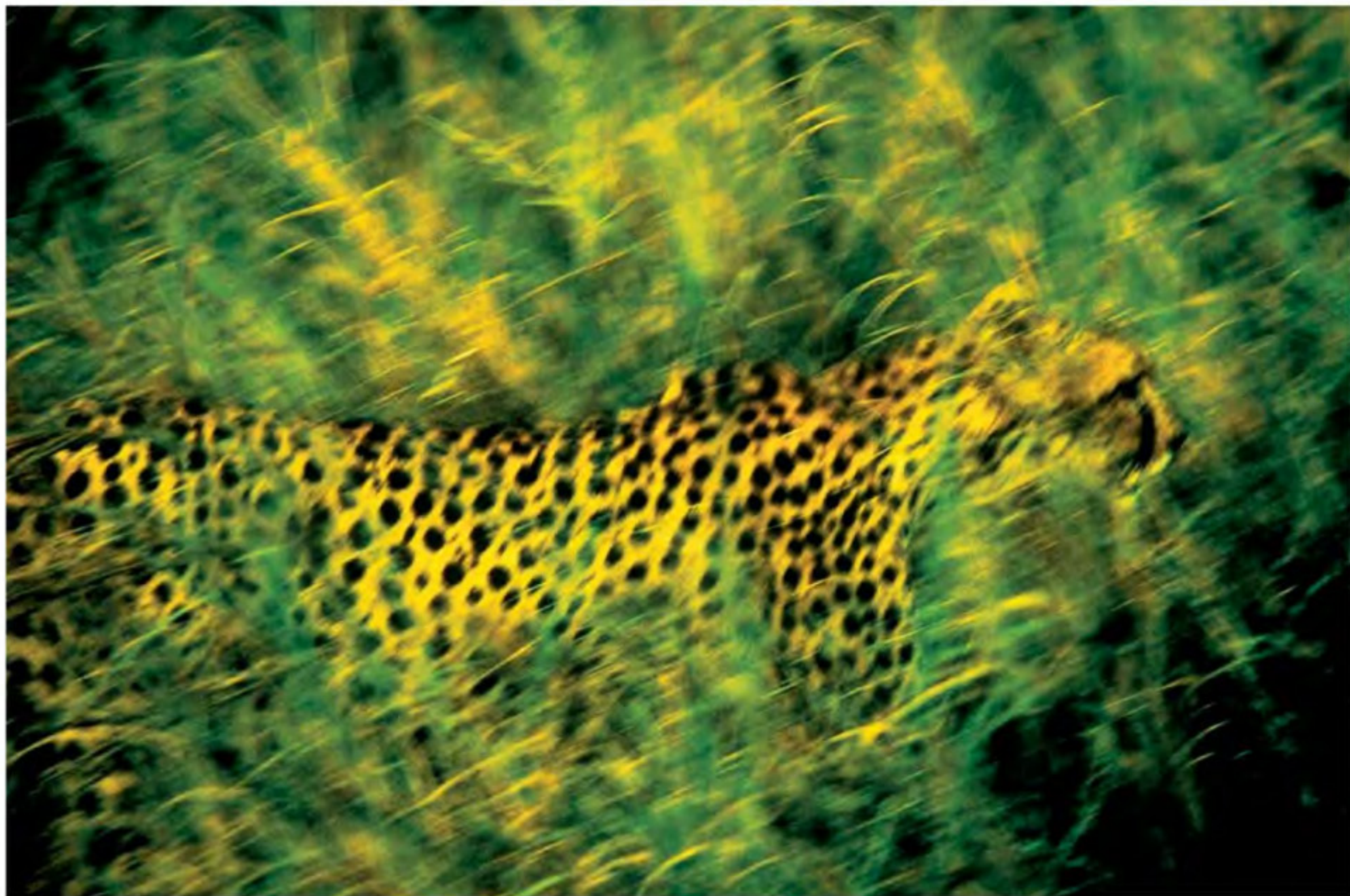
MASTER CLASS 38
EXPOSURE 44
CLOSEUP 46

MASTER CLASS

PETE TURNER

HOW JAZZ HELPED DEFINE THE WORK OF A LEGENDARY COLORIST. BY MONICA R. CIPNIC

Long before nature photographers began to blur their wild-life images, Turner shot this cheetah on a trip to Kenya. The picture appeared on the cover of flutist Hubert Laws's album *The Rite of Spring*.



Photographers like to say that their medium's closest artistic equivalent is music. That assertion has more to do with their fondness for tunes—many of them are frustrated musicians—than with any critical rationale. But if any photographer's work bears comparison to music, the most abstract of all the arts, it is Pete Turner's. In Turner's highly graphic, supersaturated images, color and form are analogous to pitch and meter, and almost disembodied from physical substance—like music, pure wavelengths of energy.

So it's no surprise that early in Turner's remarkable five-decade career, he made such a meaningful connection with the musical world. It began with the photographer's habit of searching New York City record bins for jazz albums. The cover art he saw was unremarkable, and he was determined to show his portfolio to





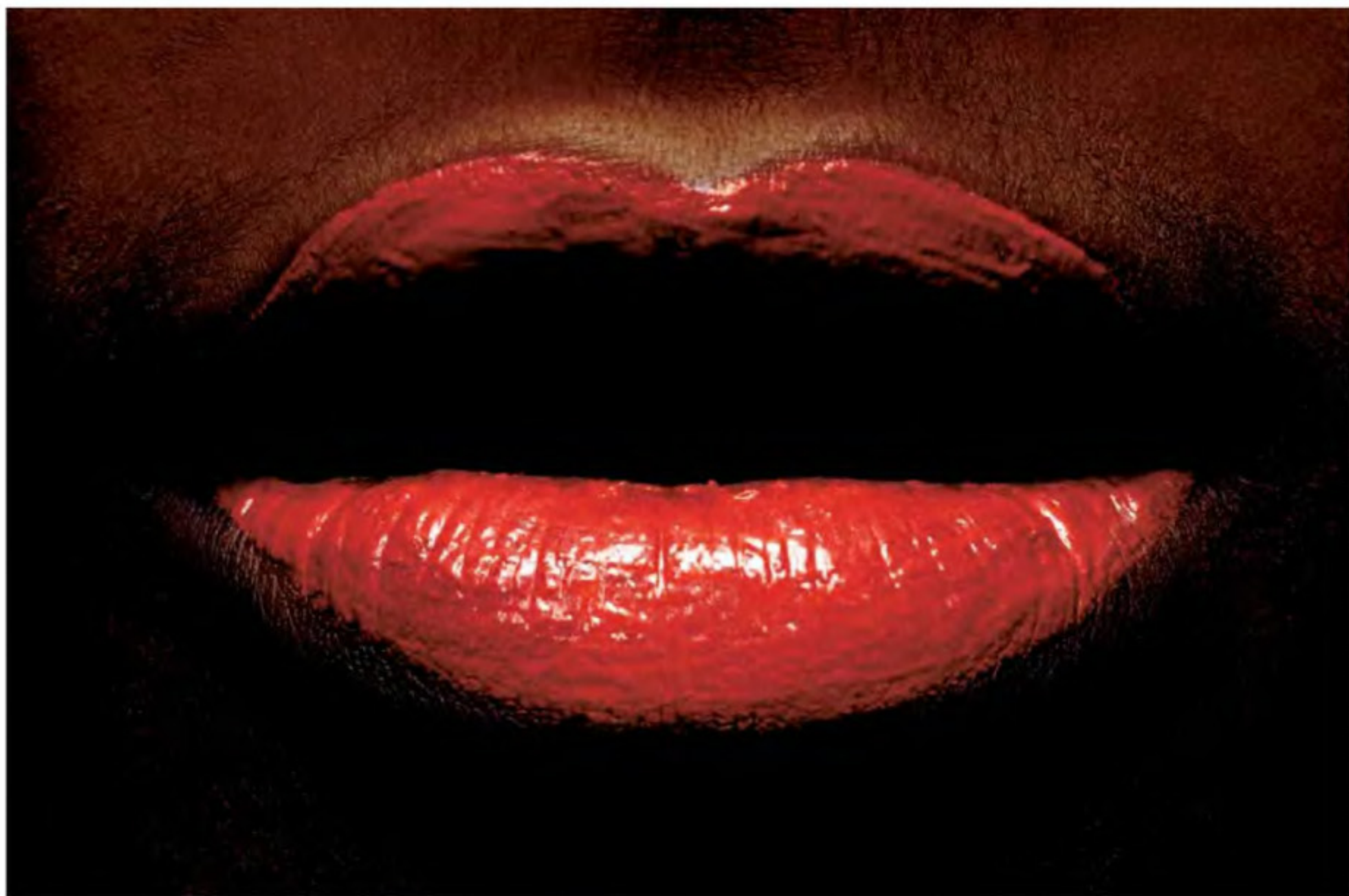
The first Turner image used by Creed on an album cover was from a 1957 series called "The Lights of New York."

jazz producer Creed Taylor, whose name always seemed to be associated with the most interesting recordings. The two met in 1958, and with that pivotal encounter began a long-term collaboration that produced more than 100 jazz albums known for both their music and their artwork. Many of these albums are now highly collectible.

The best of Turner's classic album photographs are gathered in his third monograph, *The Color of Jazz* (Rizzoli, \$45), which includes a foreword by music legend Quincy Jones and an afterword by Creed Taylor, who recorded jazz greats from Charles Mingus to Wes Montgomery. Concurrent with the book's publication, the George Eastman House museum in Rochester, New York, will be the venue for an extraordinary retrospective, "Pete Turner: Empowered by Color,"

S T A T E O F T H E A R T





© PETE TURNER



Shot for a 1967 album featuring an uncredited Herbie Mann, Turner's famous "Hot Lips" were created with red paint, not lipstick.

TURNER WAS CREATING HIGHLY MANIPULATED IMAGES LONG BEFORE THE ADVENT OF IMAGE-EDITING SOFTWARE.

TURNER ON COLOR: "Color takes my work into another dimension. It's the way I see. I've always been drawn to the colors of nature, and nature is a wonderful teacher. Look at the color coding of a bee—yellow and black stripes—or of a cardinal with its different shades of red. It is rare that nature is not in color harmony. Go out there and look. Although a lot of my pictures are not taken from nature, I use nature as a color source."

STATE OF THE ART

running through February 4, 2007. The show will feature specially made Epson inkjet prints lighted with a unique system that gives them all the intensity that Turner envisioned. (More about that later.)

Pete Turner was creating his highly manipulated images long before the advent of digital capture and image-editing software. In 1957, while in the Army, he was assigned to run the newly developed Type-C color lab that had just been installed in a New York military facility. Turner spent his off hours trolling Manhattan's environs and photographing projects that he devised for himself. These ranged from the reflections of neon signage on wet pavement to the clusters of balloons that vendors sold in Central Park. "I was a vacuum for color," Turner recalls, "and I built up my portfolio this way."

Those pictures were the starting point for Turner's collaboration with Creed, and the album covers they graced broke with the custom of a static portrait of the featured musician. "Photography was pretty straight then," says Turner. "Even using a polarizer to pump up the color was a big deal." Inspired by Creed's assignments, the photographer developed a style that included the use of color to create mood, shooting from low angles, selective focus, blurry extreme close-ups, and in-camera double exposures. Yet Turner's work for Taylor wasn't the usual strict assignment photography; he was only given a proposed album title, and rarely heard the music before shooting. That meant he could be as interpretive as he liked.

In addition to the assignments, Turner and Taylor pored through Turner's



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TURNER
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ORIGINALS
BACK ONTO
KODACHROME,
THE COPY
SLIDES HAD
THE HIGHER
CONTRAST
AND INTENSE
COLOR
HE WANTED.

It wasn't until
Turner went
digital that he
was able to add
the missing beak
on the leftmost
ostrich in this
image used for
a classic album
by vibraphonist
Milt Jackson.

**ON CONTROLLING
COLOR:** "Make
color work for you,
and keep it simple.
I always look at my
subject and work
at incorporating
mood. An example
is the blue mood of
dawn with the traf-
fic light and Empire
State Building
[page 39]. All the
light is in balance.
If the cheetah
[page 38] had a
red area in it, your
eye would land
on that distraction
and the mood
would fail. The
color integration of
the cheetah and
the bamboo simpli-
fies the image and
makes it work."

STATE OF THE ART

image archive for album cover material. They had images with incredible color to choose from, due in part to a technique that Turner had devised out of necessity. "My original slides were always being returned from the likes of *Look* and *Esquire* magazines all scratched and beat up," he recalls. In order to preserve the originals, Turner began making copies with a slide duplicator. He realized that when he duped his Kodachrome originals back onto Kodachrome, and added filtration to change their hues, the copy slides had higher contrast and the intense color he wanted. "The results were so exciting," says Turner. "The photos looked better and the response to my work kept growing."

Lushly produced and handsomely designed by Will Hopkins, former *American Photo* art director, *The Color of Jazz* (continued on page 95)



© PETE TURNER

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EXPOSURE

CAPTURING AN AWESOME DISPLAY

When Indonesia's Mount Merapi spewed thick, hot smoke and lava in late May and early June, the country's government was prompted to raise the mountain's volcano alert status to its highest level and evacuate thousands of residents living in the area, near the city of Yogyakarta. Photographer Nugroho Adi Weda, whose professional name is Weda, saw the awesome display of nature's power and beauty and knew he had to get a picture.

Shooting from a safe location a few miles from the volcano, he set up his Canon EOS-1D Mark II digital SLR with a long lens on a tripod. To capture the volcano's light show, he shot at night, which required a long exposure. However, Adi Weda discovered that he didn't have a cable release with him. "So I opened up the lens to its maximum aperture, set the shutter speed to Bulb, and carefully held the shutter button down for two minutes," he recalls. The photographer says the shake from his finger pressure made many of his exposures unacceptable, but the slight blur in this one actually enhances the sense of a seismic disturbance. Distributed by the European Pressphoto Agency and Corbis, this image appeared on MSNBC.com and publications including *Stern*, *Die Welt*, *El Pais*, and the *Newark Star Ledger*. The last full-scale volcanic eruption of Merapi, in 1994, killed more than 60 people; more than 1,300 people died in the mountain's 1930 eruption. —JACK CRAGER



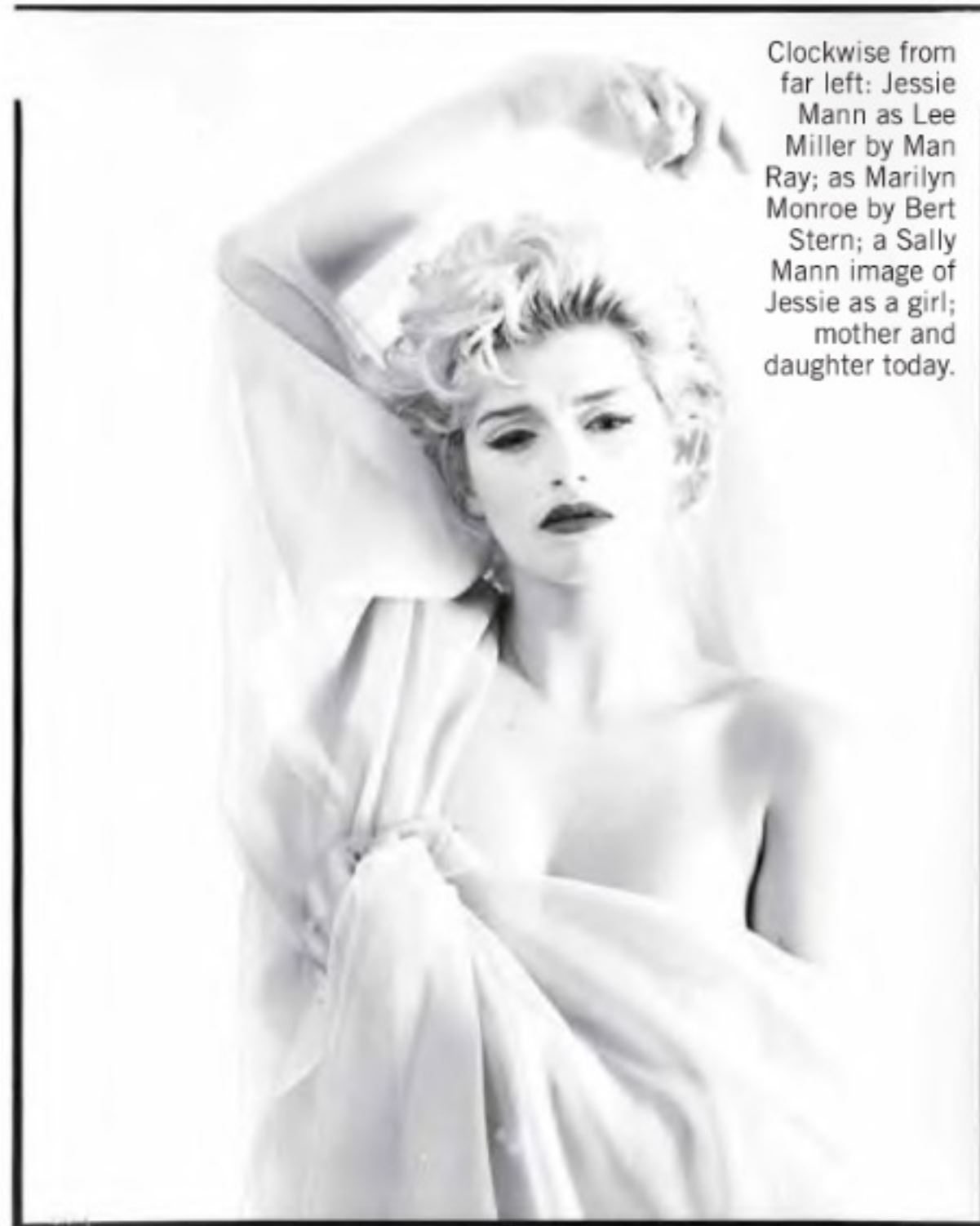
ODE TO PHOTO HISTORY

LEN PRINCE PUTS THE PHOTO ICON JESSIE MANN BACK ON CENTER STAGE.

CLOSEUP



© LEN PRINCE (3)



Clockwise from far left: Jessie Mann as Lee Miller by Man Ray; as Marilyn Monroe by Bert Stern; a Sally Mann image of Jessie as a girl; mother and daughter today.

Are certain people destined to appear in front of the camera? If so, Jessie Mann is probably one of them. As a child, her face became a familiar presence in art galleries, museums, and books featuring the work of her mother, photographer Sally Mann. That work, including images of Mann's three children in the nude, became controversial in the heated cultural climate of the Reagan era, but in truth they were best seen as powerful evocations of a particular place and promise of youth.

Even then, Jessie Mann's singular gaze was riveting. "Everything Jessie does is an image," says New York-based photographer Len Prince, who recently completed a five-year portrait project starring Mann.

The project began when Prince, noted for his George Hurrell-like Hollywood photography, began casting Mann as various movie sirens, such as Marilyn Monroe (above right, in an homage to Bert Stern). Eventually, the reference changed to art and photography icons. To replicate Man

Ray's famed solarized images of Lee Miller, for instance, Prince and his partner Jason Paulson shot Mann with Prince's old 8x10 Deardorff camera, then finished the shot in Photoshop.

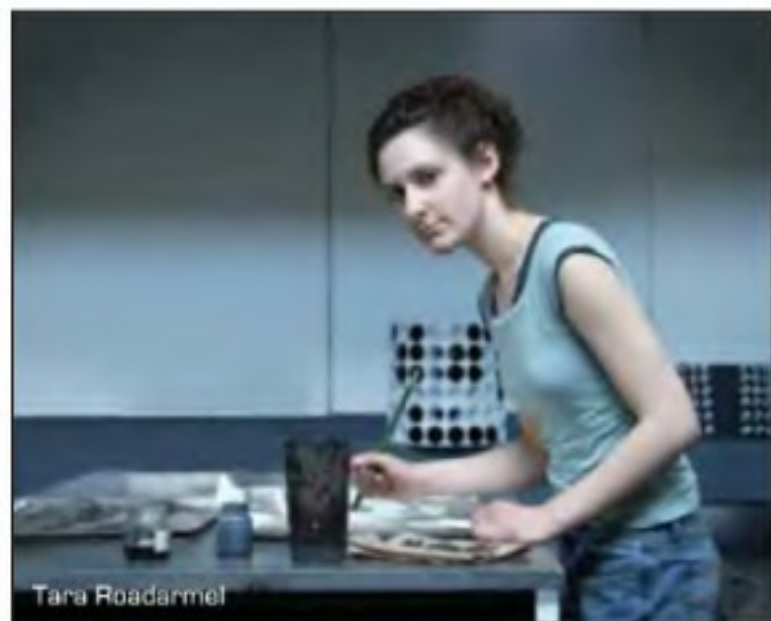
Jessie, 24, and her siblings have at times expressed a certain ambivalence about their childhood spent in front of the camera. But she and her mother share a close relationship, living near each other in rural Virginia. Prince spent ten days taking pictures at the Mann farm there, including the shot at left of Jessie posing with her mother under an antique camera. "I think Jessie views this work as an extension of her life in front of the camera," says Prince. "It's where she was meant to be." —DAVID SCHONAUER



© SALLY MANN

WHAT OUR STUDENTS SAY ABOUT HALLMARK INSTITUTE

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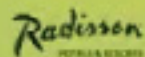
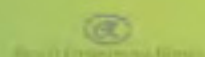
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We spent some time with Steve, sharing some of his more memorable and challenging projects. You can enjoy the complete story, along

with a gallery of his images, on our website at www.calumetphoto.com/grubman. Steve

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AMERICAN PHOTO

SEPTEMBER / OCTOBER 2006

THE BEST PHOTO ASSISTANTS IN AMERICA

P O R T F O L I O

There are very few overnight successes in photography. The craft is demanding, the business is complex, and editors, art buyers, and curators are always on the prowl for the next hot style. It takes an original vision combined with real-world experience for young photographers to get ahead, and, for many, that means becoming a photographer's assistant. On the following pages we celebrate this tradition and the new talent now emerging from within the profession itself. We have located the 10 best young photographers in the country who are now or have recently been assistants. In addition, we look at how the job of the photo assistant is changing; go on set for a glimpse at a day in the life of an assistant; and talk to a number of established pros, who recount the traumas and rewards from their own days as assistants. For a look at more work from our winning assistants, go to AmericanPhotoMag.com.

© 2006 MARK MAHANEY



Here: Mark Mahaney, New York.

Below: Adriana Lopez Sanfeliu, New York.



© ANDRE LAMBERTSON

America's next generation of great photographers is already hard at work.

THE APPRENTICES

Thomas Holton, New York.



© MICHAEL LAM

Amy Gayeski, Los Angeles.



© SHAWN MICHENZI

Kirk Edwards, New York.



© KIRK EDWARDS

Bjorn looss, New York.



JENNIFER TRAVISCH

Raymond Graber,
San Francisco.



© RAYMOND GRABER

PORTFOLIO

Most photographers will tell you that of every ten things that can happen on a photo shoot, nine will be of the unfortunate variety. Weather will just not cooperate. The critical lens on loan from the local camera store doesn't show up on time. Batteries fail. The portrait subject arrives late, and grumpy. In fact, a photo set, with its bins of equipment, gaffer-taped flooring, and piles of coiled cables, is an accident waiting to happen. Sometimes the accidents are happy, creative ones; sometimes they aren't. It's the job of the photo assistant to make sure the bad accidents don't happen. And when they do, it's his or her job to get yelled at by the boss. That's how new photographers are born.

Photography, like plumbing, is one of those professions filled with apprentices learning the craft. Today more and more art schools and photography schools churn out sophisticated new talents, but often those budding photographers must still serve a training period under an established pro in order to gain the experience they need to launch their own successful careers. It isn't always the most pleasant experience:

It can take years for a rank beginner serving as a fourth or third assistant (picking up the photographer's laundry and sweeping floors) to work up to the coveted first-assistant rank (digital retouching and meeting with clients). But it's a system that has served the profession well, producing a supply of competent young photographers ready to strike out on their own.

The ten photographers featured on the following pages are cases in point. They are the winners of our first annual photo assistant competition, chosen from a group of 42 assistants from around the country. To find these assistants, we went to the people who knew their work the best—the photographers who employ them. We asked them to select assistants working for them now or in the recent past whose own photography deserved to be spotlighted.

All the nominated assistants (above right) submitted portfolios that were accomplished. To pick the winners we turned to six distinguished experts: Jen Bekman of New York City's Jen Bekman Gallery; Vincent Laforet, a freelance photographer whose work appears often in the *New York Times*; Deborah Mauro, art director of *American Photo*; Kari Nouhan, executive art producer for the BBDO ad agency in New York; Jody Quon, photography director of *New York* magazine; and photo rep Bonnie Winston of the Winston West agency. (See Inside American Photo, page 8.) Congratulations to the nominees and to the ten very exciting photographers you're about to meet.



© CHRISTOPHER MCLALLEN

Christopher
McLallen,
New York.



HEIMO

Anthony Lindsay,
San Francisco.



ALEXA DANNER

Timothy
Devine,
New York.

Nominees

Remy Amezcua, Mexico City	Sebastian Kim, New York
Matt Beard, Los Angeles	Erin Korff, New York
Brian Bloom, Brooklyn, NY	Meike Nixdorf, New York
Ewan Burns, Los Angeles	Jordan Nuttall, Los Angeles
Doug Bruce, New York	Andreas Pastor, Malmo, Sweden
Ty Cole, Brooklyn, NY	Shay Peretz, Venice, CA
Keith Coleman, Brooklyn, NY	Jonathan Ragle, New York
Dominic DiSaia, Los Angeles	Brisco Savoy, Brooklyn, NY
Aaron Fallon, Los Angeles	Drew Schwartz, Los Angeles
Tony Gale, New York	Brian Schwien, Los Angeles
Alan Gastelum, Los Angeles	Jay Sullivan, New York
Mando Gonzales, Los Angeles	Maggie Soladay, New York
Michael Gross, New York	Aaron Thomas, Los Angeles
Hector Herrera, San Francisco	Jon Veleas, White Plains, NY
Eric Martin, New York	Jonathan Wasserman, New York
Hussein Katz, Los Angeles	Mike Webb, New York

Winners

Timothy Devine, New York	Bjorn Iooss, New York
Kirk Edwards, New York	Anthony Lindsay, San Francisco
Amy Gayeski, Los Angeles	Mark Mahaney New York
Raymond Graber, San Francisco	Christopher McLallen, New York
Thomas Holton, New York	Adriana Lopez Sanfeliu, New York



CHRISTOPHER McLALLEN

Age: 34

Based in: New York City

Has assisted for: Chris Callis, Michael O'Neill, Bruce Weber, Albert Watson, Mary Ellen Mark, Platon, Robert Maxwell

Nominated by: Matthew Rolston

Website: eyemotor.com

You could take a look at Christopher McLallen's résumé and wonder if there is a big-name photographer he has not worked with. Originally from Detroit, McLallen studied cinematography at the University of Denver, then moved back to his hometown to study photography at the College for Creative Studies. After an internship at a local studio, he moved to New York in 1995 and "began assisting every photographer I'd ever dreamed of meeting." At one point he put together a book of his own work, but, he says, "it turns out I didn't know as much as I thought I did." He ended up assisting again, this time with celebrated editorial photographer Michael O'Neill, who became a mentor. "I've always wanted to be around photographers who were encouraging," says McLallen. "I didn't want to spend my time with the ones who are always negative and complaining about the industry." Now branching out again, McLallen recently shot his first commercial assignment (a job for Kraft Nabisco). "You have to be careful to absorb wisdom from the people you work with," he says, "but not to imitate them when you go out on your own. That can be a difficult lesson."



© CHRISTOPHER McLALLEN (2)

“

I sculpt light to fit each subject. And I keep in mind Bill Brandt's mantra that a good portrait tells the subject's past, present, and future.

”

Left: McLallen's portrait of actor Jonathan Rhys Meyers. Above: a recent study.



One of Devine's photographs depicting suburban life.

© 2006/2008 TIMOTHY DEVINE

Age: 29**Based in:** New York City and Washington, DC**Has assisted for:** Gregory Heisler, Martin Schoeller, Jack Guy, Greg Lotus, Monte Isom**Nominated by:** Monte Isom**Website:** timothydevine.com

It wasn't until his final year at Georgetown University, when Timothy Devine took his first visual art classes, that he found his true calling. "I was in the middle of writing my senior thesis as a Classics major when I enrolled in two photography courses as electives, and I immediately fell in love," he says. Since graduating in 2001, Devine has pursued a career in commercial photography, and he now has a client list that includes *Business Week*, *Forbes*, *ESPN the Magazine*, and *U.S. News & World Report*.

In detailed mise-en-scènes such as the one at left, Devine says he seeks to combine "the natural interaction of a subject within his or her environment" and his own interpretation of events. "I like to craft my images with a mix of staging and documentation," Devine says, "so they feel a little less posed and tell more of a story." He finds inspiration in Dutch and Flemish fine art—by painters like Bruegel, Avercamp, and Vermeer—and modern cinematography. "Film has always been an escape for me," he says, "and many of my pictures tend to take on a cinematic feel."

Without the benefit of a formal photo education, Devine adds that assisting has been a key part of his career development. "It's given me insight into the business," he says. "I've witnessed relationships between photographers, clients, and subjects. Most of all, I've learned the gear—what needs to get done and how to do it, for both small jobs and large ones."

TIMOTHY DEVINE

“

I like to craft my images with a mix of staging and documentation, so they feel a little less posed and tell more of a story.

”



P O R T F O L I O

Age: 26

Based in: New York City

Has assisted for: Timothy Greenfield-Sanders

Nominated by: Timothy Greenfield-Sanders

Website: markmahaney.com

Along with several of his classmates from the Savannah College of Art and Design in Savannah, Georgia, Mark Mahaney moved to New York in early September, 2001, to launch a career in photography. A few days after his arrival in the city came the terrorist attacks of 9/11. Then he got a job as an intern "for a really pretentious, well-known fashion photographer" that lasted about three weeks before he'd had enough. Finally, his luck turned: He got another interning job, this time at the studio of portraitist Timothy Greenfield-Sanders, where he has stayed for the last four years, progressing up the ladder from third to first assistant. "I do everything from answering phones to retouching all his images to working on shoots to talking with clients," he says. "It's been a great, solid learning experience." Mahaney's own work—landscapes inspired by the commercial growth of his hometown of St. Charles, Illinois, as well as sophisticated portraiture of artists and others—earned him a place in *Print* magazine's 2005 New Visual Artists Competition, and his images have appeared in *Seed* and *Nylon* magazines.



Below: Michael Stebbins, bioterrorism expert, for *Seed* magazine, 2006. Left: From the *World Record Twins* series, *Tokion* magazine, 2004.



© MARK MAHANEY (2)

“

I do everything from answering phones to retouching images to working on shoots with clients. It's been a real learning experience.

”

MARK MAHANEY



Working as an assistant
I got a lot of
hands-on experience in
photography—just
learning how to handle
yourself on a shoot.



Age: 29

Based in: New York City

Has assisted for: Michele Asselin,
 Peter Freed, Francesco Lagnese

Nominated by: Gilles Larrain

Website: adrianalopezsanfeliu.com

A native of Barcelona, Spain, Adriana Lopez Sanfeliu moved to New York in 2002 to pursue a career in photography. Up until then, however, she had never taken a formal photography class. She enrolled in classes with Eugene Richards at the Maine Photographic Workshops and took a course at the school of the International Center of Photography, for which she began shooting a long-term project in Spanish Harlem. After that, she settled into jobs assisting several photographers, including Gilles Larrain, who specializes in portraiture and fine-art work, and celebrity portraitist Peter Freed. "I didn't want to study anymore; I wanted to work," she says. "As an assistant I got hands-on experience in photography—just learning how to handle yourself on a shoot." Recently, however, she realized it was time to strike out on her own documentary work, including a project on gypsies in Spain. "There's a moment you have to stop if you have a personal vision," she says. "You know that time has come when you take an assisting job and you just can't wait until it's over."

© ADRIANA LOPEZ SANFELIU

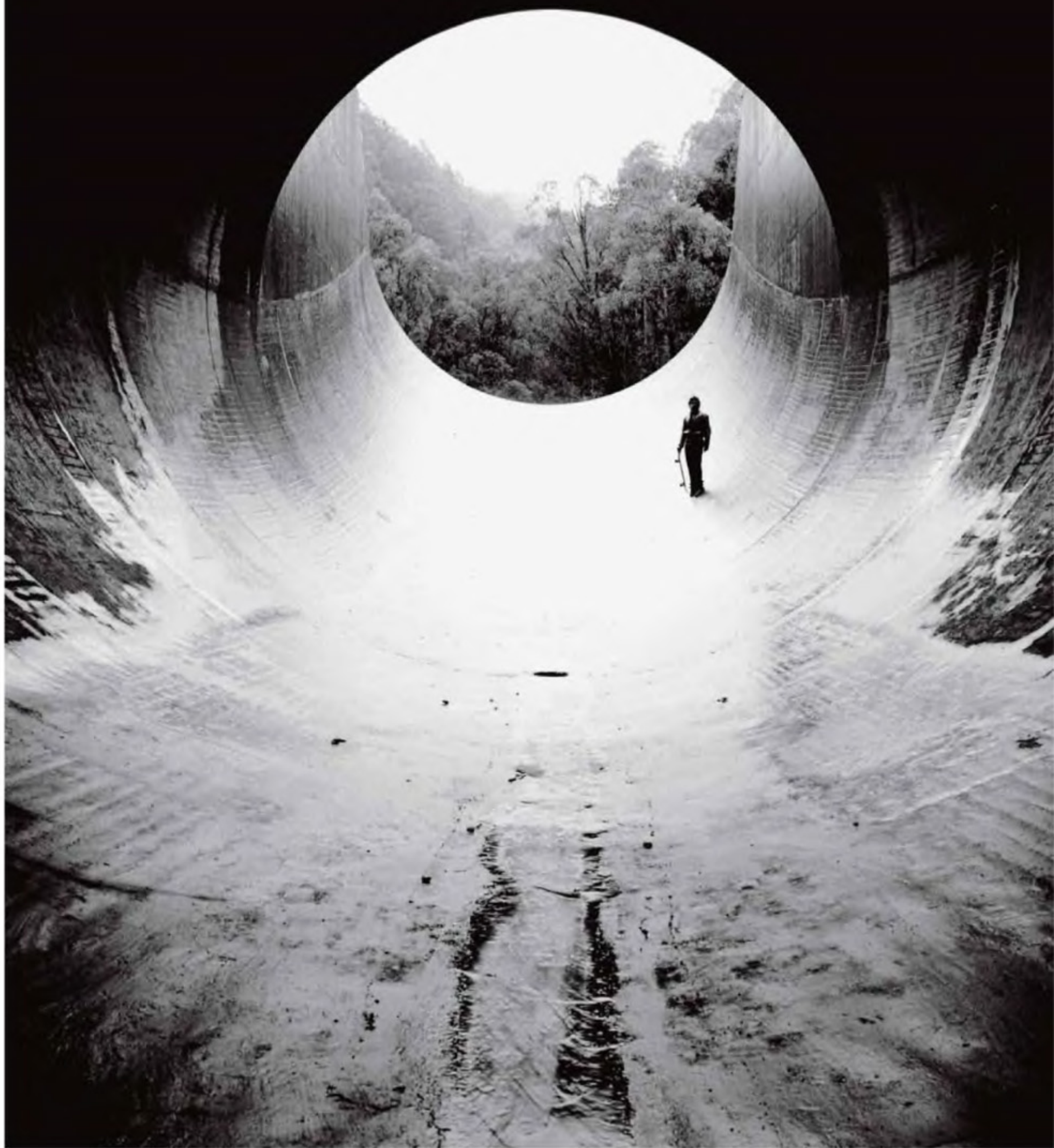


ADRIANA LOPEZ SANFELIU

One of Sanfeliu's
images from her
photo essay
"A gypsy life: The
Salazar family."



Three examples
of Edwards's
diverse subject
matter.



KIRK EDWARDS

Age: 28

Based in: New York City

Has assisted for: Jorg Badura, Steven Klein, Mark Seliger

Nominated by: Jorg Badura

Website: kirk-edwards.com

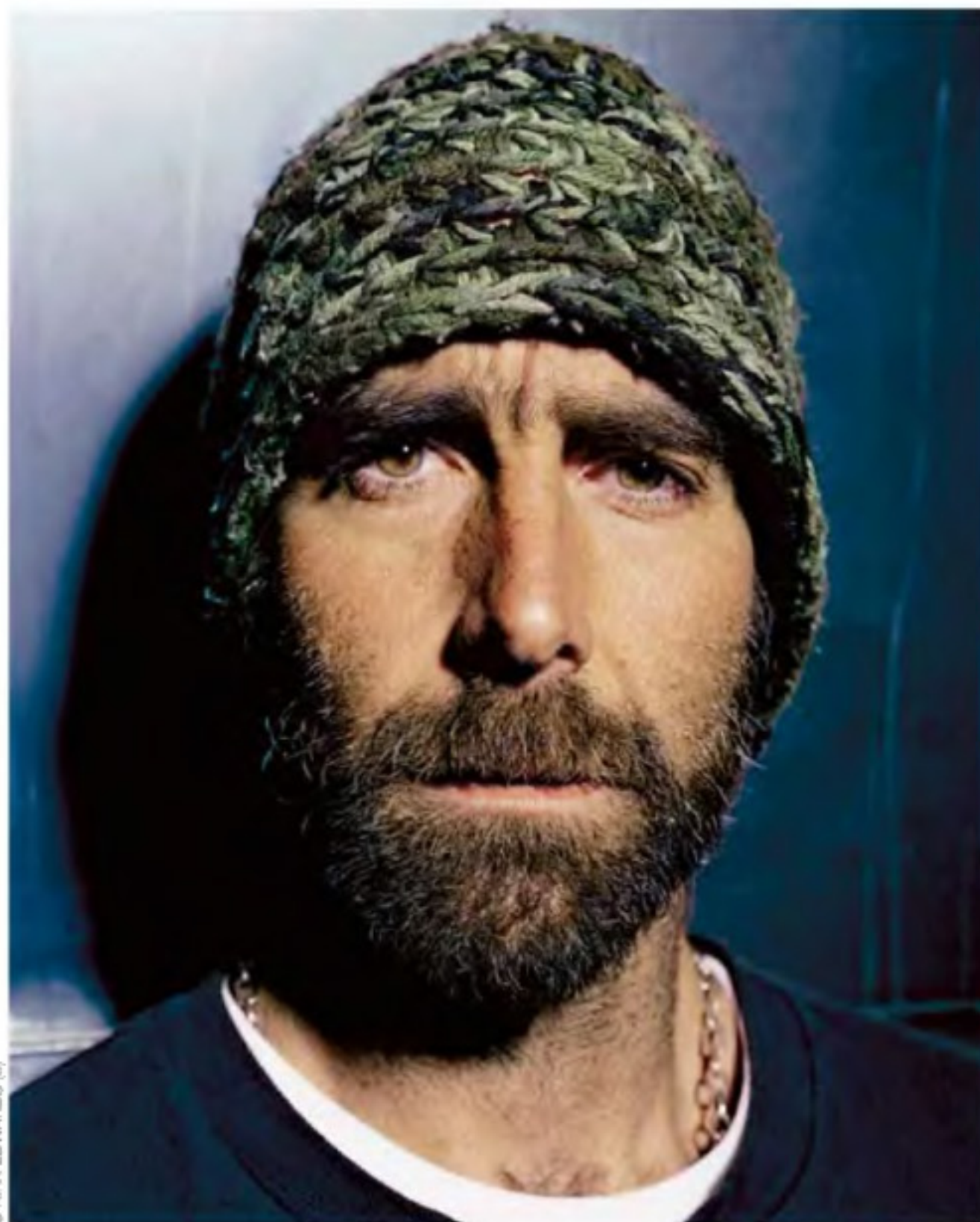
In the best of cases, what draws people to photography is love, and you could say that's the way it worked with Kirk Edwards. It wasn't love of photography, though, but the girl he moved to New York City with in 2000. Edwards grew up in rural Hampton, Iowa, and studied finance at the University of Iowa—a field he later decided he “didn't want to do at all.” His girlfriend had a few connections in the photo world in New York, and through those he got a job as a lowly assistant with Jorg Badura, a commercial photographer now repped by the Stockland Martel agency. “A hundred percent of my photo education came from assisting—I never took a photo class in my life,” says Edwards. Now launching his own career, Edwards attributes his success to “hard work and meeting the right people.”

“The best thing about assisting,” he says, “is being able to mess up on other people's money. You're making money and getting the chance to experiment at the same time. That's how you learn.” And the worst thing about the slavish life of an assistant? “Everything else,” says Edwards.

“

The best thing about assisting is that you're making money and getting the chance to experiment at the same time. That's how you learn.

”



AMY GAYESKI

Age: 31

Based in: Los Angeles

Has assisted for:

Elaine Constantine, Geoff Kern,
Hans Gissinger

Nominated by: Shawn Michienzi

Website: amygayeski.com

Amy Gayeski began taking photography seriously after she started crying at a job interview during her junior year in college. She had spent three years studying engineering at Wheaton College in Norton, Massachusetts, and was being recruited by a major architecture firm for a summer job. "That's when I lost it and had a meltdown," she says. "I suddenly knew that being an architect wasn't right for me—I couldn't sit in an office cubicle all summer." She had taken a photo course for fun and enjoyed it, so a year later she decided to enroll at Brooks Institute of Photography in Santa Barbara, California. "I loved it there, and actually was thinking about getting a master's degree," she says, "but the financial reality set in, and it was time for me to go out into the real world and get a job."

For Gayeski that meant driving down the highway to Los Angeles, where she began assisting a number of photographers, including advertising photographer Shawn Michienzi. Gayeski's own portfolio contains a number of images that spoof ad imagery in ingenious ways. "I like to have fun with ideas," she says.

“

**It was time for me
to go out into
the real world and
get a job.**

”



An ironic scene within a scene, by Amy Gayeski.







© ANTHONY LINDSEY

ANTHONY LINDSEY

Age: 39

Based in: San Francisco

Has assisted for: Jim Erickson, Art Streiber

Nominated by: Jim Erickson

Website: anthonylindsey.com

Having earned a degree in architecture from The University of Texas at Austin, Anthony Lindsey brings an attuned graphic eye to his editorial and advertising images. "I have a fascination with objects in the landscape," Lindsey says, "and also a desire to express the idea of a moment unfolding or of time passing, a sense of something happening." Lindsey has shot for clients ranging from *Architectural Record* to Oakland's AC Transit company; he spent several months in West Africa documenting the region with a team from the Brooks Institute of Photography, from which he earned a degree. "I love getting out into the world and shooting different kinds of things," he says, "but I'm trying to distill that into something more focused."

Lindsey says that assisting has helped him learn the photo business firsthand. "The best thing Jim Erickson taught me was to never stop shooting—even after he knows he has the shot, he is still searching for a way to get one more," Lindsey says. "And Art Streiber taught me the power of planning. Art shoots a lot of celebrity portraits and doesn't always get much time with his subjects. But he maps the shots out in his head, which allows you to really nail it once you get to the location." Lindsey has to make time for his own work. "You can be ready for the transition from assistant to photographer in many ways," he says, "but you still have to find what you're missing: clients."

Right: A photo from Lindsey's "People" series. Left: A scene from Cuzco, Peru.



P O R T F O L I O



You can be ready for the transition from assistant to photographer in many ways, but you still have to find what you're missing: clients.





An untitled landscape by Graber, composed from three different shots.

RAYMOND GRABER

“

Photographers will hire me and take me to places like Chile and New Zealand, then take off and I'll stay and work on my own stuff.

”



P O R T F O L I O

Age: 38

Based in: San Francisco

Has assisted for: Olaf Veltman, Igor Panitz, William Huber, Harry De Zitter

Nominated by: Jessica Ruiz

Website: graberphotography.com

Commercial photographer Raymond Graber likes to shoot what he calls “conceptual landscapes—having a nice scene and creating a story around it, often with a subtle humorous element that’s not always noticed.” In the image above, the horse is a life-size, plastic replica. “I shot the corral scene near Moab, Utah, and the truck a few miles nearby,” he recalls. “The horse came from Denver, outside a Texas shop.” Using an Arca Swiss 4x5 view camera and Horseman 6x12cm rollfilm back, Graber captured the elements on film and stitched them together in Photoshop 7. “I’m making the transition to shooting digital, with a Canon EOS-1Ds,” he says. “The gear is easier to carry.”

Graber says one advantage to working as an assistant is geographic. “Photographers will hire me and take me to places like Chile or New Zealand, and then they’ll take off and I’ll stay behind and work on my own stuff,” he says. “I take advantage of the locations and incorporate them into a vision of my own.” Another key lesson, he adds, is how to organize a shoot. “The job of lugging suitcases and setting up equipment is second nature to me now,” Graber says, “but I’m still learning about aspects of production, communication, how to work with people—and how not to!”

THOMAS HOLTON

Age: 36

Based in: New York City

Has assisted for:

William Abranowicz

Nominated by:

William Abranowicz

Website: thomasholton.com

Thomas Holton has seen enough of the world of photography to know how a desire to get paid and maintain a steady clientele can overshadow the creative aspects of the job. His advice to fellow assistants: "You should never forget why photography inspired you in the first place. One must remain dedicated to the medium and keep making his or her own work." As the son of a professional photographer, George Holton, Thomas has been surrounded by the medium all his life. "It defines who I am," he says. But he credits the work of Larry Sultan, William Eggleston, Henri Cartier-Bresson, and Marcel Duchamp for teaching him the medium's possibilities: "They enabled me to see the world in a new way, which raised new ideas and questions that I never considered before," he says.

Holton received his Master of Fine Arts degree from the School of Visual Arts in 2005 and has since been "investigating my own heritage by exploring New York City's Chinatown neighborhood," as seen in the image at right. "I gravitate towards documentary-based work, but with a personal investment," he says. In addition to being published in magazines such as *O*, *Skin*, and *CR*, Holton's work is in the permanent photography collection of the New York Public Library.

“

I gravitate towards documentary work, with a personal investment.

”





An image from
Holton's series
"The Lams of
Ludlow Street."



Above: Alexa
Damien, New
York City, 2004.
Far right: Jerome
Bettis, Detroit,
2006.

P O R T F O L I O

BJORN IOOSS



Age: 25
Based in: New York City
Has assisted for:
Raphael Mazzucco,
Annie Leibovitz, Bruce
Weber, Walter Iooss
Nominated by:
Raphael Mazzucco
Website: bjorniooss.com



While his father, Walter looss, is a famed sports photographer, Bjorn looss says he'd much rather shoot other subjects. "My mother has no interest in sports, and I think I inherited her gene on that," Bjorn says with a laugh. Though he shot Pittsburgh Steeler Jerome Bettis celebrating victory in the 2006 Super Bowl (above), looss is more focused on portraiture with an atmospheric, painterly feel (opposite). "I'm really into art history," looss says, "and I tend to look towards painters for inspiration: Rembrandt, Caravaggio, Sargent, and Degas." Other influences include photographers Raphael Mazzucco and Annie Leibovitz, both of whom looss has worked for. "Assisting has taught me how to be the captain of your ship," he says. "You have to treat everyone with respect." His favorite occupational perk is the travel. "You never know where you are going next—L.A., Vancouver, Toronto, Mexico, Iceland, Kenya, Bahamas," he says. "When I get home for a week I almost feel stagnant." Meanwhile, he has to juggle assisting jobs

with his own work for clients including Canon, *Golf Digest*, and *TV Guide*. "One of the great things about assisting is meeting people," he says, "and I always make it a point to show folks my photographs after working with them."



The most important thing assisting has taught me is how to be the captain of your own ship. It all filters down from the top. You have to treat everyone with respect.



THE NEXT STEP



© MARK MAHANEY



© BJORN LOOSS

BEING AN ASSISTANT IS A TIME-HONORED WAY TO LEARN THE CRAFT AND THE BUSINESS OF PHOTOGRAPHY. BUT THESE DAYS MORE AND MORE ASSISTANTS NEVER PURSUE THEIR OWN CAREERS, AND THAT'S BAD NEWS FOR THE FUTURE OF THE ART. ESSAY BY TIFFANY MEYERS

Based on nothing more than an inside tip that Annie Leibovitz was looking for a new assistant, Michael Murphree uprooted his life completely. He heard about the job prospect while working for Los Angeles-based celebrity photographer Firooz Zahedi on a shoot in 1999, when he met Ricky Floyd, Leibovitz's longtime art director. Over dinner one night, Floyd offhandedly mentioned that if Murphree were interested, he could help him get the job.

Selling most of his worldly possessions, Murphree—who had worked as an assistant for various photographers since 1997—relocated from his home in San Francisco to New York City in 2000 and was part of Leibovitz's staff for three years. And even in that enviable position, he never forgot a piece of advice that one of his old bosses, photographer David Powers, once gave him. "He told me to not get too comfortable assisting," recalls Murphree, "because it's a trap."

In addition to being well-regarded workers who were nominated by current and former bosses, the assistants featured in this issue are accomplished photographers in their own rights, as seen here. **1.** Mark Mahaney's portrait of Martha Colburn from his *People* series. **2.** A picture from Bjorn looss's recent series on fishermen. **3.** An image by Amy Gayeski. **4.** Timothy Devine's photo of a swimming-pool scene.



© AMY GAYESKI

The Golden Handcuffs

There isn't much about the typical assistant's hand-to-mouth existence that could be called comfortable—certainly not at first. But as assistants gain expertise, they can command dramatically higher rates, particularly when working with upper-echelon photographers. "When that happens," says Murphree, "you think, 'I've been struggling for years and I finally have some money.' And instead of putting that money back into your career, you look at your friends who have nice new cars or bikes, and because you're getting older, you want nicer things as well."

Therein lies the trap. Assisting can be a satisfying and rewarding line of work or golden handcuffs for those who dream of moving on. Murphree, who left Leibovitz's staff in 2003 to open his studio in New York City (visit michaelmurphree.com), says he's seen talented photographers who, having assisted big names for years, leave their jobs with neither portfolio nor business plan to show for it. "I've lived the kind of life where I've taken every penny I've made and put it back into my business," says Murphree, "and I'm still struggling to finish making the transition, but at the same time, I'm in my studio right now, and I have my portfolio, and I'm just trying to push it."

Murphree's peers often ask him how he did it—and the answer is that he began planning to become a photographer almost as soon as he started assisting. "It wasn't like I hit the end of my commitment with Annie and it occurred to me to jump. It was ten years of saying, the ultimate goal is to be a photographer—and what are the steps to get to that point?"

The Assistant's Refrain

In speaking with assistants about their work life, one can easily pick up traces of exhaustion and disillusionment in their voices. The frustration likely has to do with the difficulty they face in the process of transitioning away from assisting and into full-time photography. "One thing that alarms me," says

photographer Dennis Keeley, chair of Photography and Imaging at the Art Center College of Design, Pasadena, "is that people are staying in their jobs as assistants much longer. It used to be that photographers would let a small client go to take on bigger jobs, and their assistants would pick that small client up and launch their own careers. Now, because the job security isn't there, photographers hang on to their clients much longer." That makes it harder than ever for assistants to break out on their own.

Indeed, if you ask a group of assistants how long they've been in the trenches, most of the veterans will say, with a shudder, that they don't even want to think about it. If there were an assistant's anthem, that might be its refrain. But Keeley, who has always encouraged his students to assist, has a cream-rising-to-the-top philosophy. "I see all this as temporary," he says. "The assistant who has a beautiful book will become a photographer."

Ewan Burns, who for the past six years has assisted for photographers like Paul Wakefield, Tina Barney, and Jeff Ludes, says his biggest professional challenge has been finding the right balance between his work for his employers and his own ambition. "As my responsibilities grow as an assistant," he says, "the happier I am and the more satisfaction I have. At the same time, it's like, well, hang on here, who's actually in charge? Where do I really want all this to lead? So it gets a little complex." Burns maintains that assisting provides the best available education about the business and the process of high-end professional photography. "How else would you ever find out? Assisting provides the A to Z of the craft and of the art."

The Need to Change

Photographer Monte Isom would agree. For several years, Isom and business partner Miguel Goodbar ran After Sunset, an assistants' cooperative housed within the 5th and Sunset production house in New York, providing assistants with a variety of services and net-

SALARY SURVEY

The plight of a photo assistant resembles that of a jazz musician; the hours are long, the pay is low, and the art comes first. You do what you do because you love it, and if you make the rent every month, you're better off than most.

There are a lucky few earning mythical six-figure salaries. But for the most part, the rates below represent standard pay in New York City and Los Angeles. In other cities (Chicago, Boston, Atlanta, Kansas City, etc.), wages tend to hover around \$200 a day, unless the contract comes out of New York or L.A. Even posh magazine publisher Condé Nast has been known to refuse top photographers more than a \$200 budget for assistants. In general, assistants fall into three categories: First Assistant (five-plus years of experience); Second Assistant (three to five years of experience); and Third Assistant (one to three years of experience). Note: One day's work is up to ten hours; after that assistants usually get overtime.

NEW YORK CITY

Editorial \$/day:

1st: \$200-\$400

2nd: \$175-\$200

3rd: \$100-\$150

Commercial \$/day:

1st: \$300-\$500

2nd: \$250-\$350

3rd: \$200-\$250

LOS ANGELES

Editorial \$/day:

1st: \$200-\$400

2nd: \$150-\$250

3rd: \$100-\$150

Commercial \$/day:

1st: \$300-\$500

2nd: \$250-\$300

3rd: \$150-\$200



© TIMOTHY DENNIS

working opportunities. The cooperative, says Isom, grew out of his own experiences as an assistant. "I needed information, contacts, and help getting my work together so I could stop being a photo assistant," says Isom.

Launched in 2001, the organization grew to have 165 members, who were able to use computer stations to make high-res scans and prints for their portfolios, as well as showing their work at exhibitions held in the space. With the closing of 5th and Sunset in 2004, Isom's group was left without a home, but he is hoping to secure a new space. Currently, no other similar organization exists for assistants.

That's a pity, because for assistants the key to success may be simply talking to a wide-enough circle of peers and mentors to get the guidance they need. Isom, for instance, tells assistants about the need to change focus as they gain proficiency. The technical knowledge an assistant gains is invaluable, according to Isom, during the first two years. After that, the learning curve starts to arch down steeply, and most assistants "hit a wall." He advises assistants who are up against that wall to watch the way photographers, even those they dislike, handle their businesses—from clients to crises—in order to learn two equally important lessons: what to do, and what not to do. "I've worked for some real stinkers," says Isom, who was once an assistant himself. "And I learned

massive amounts from them." (For the lowdown on assistant-hood from photographers who once were assistants themselves, see page 79.)

Los Angeles-based photographer Art Streiber encourages new assistants to intern in his office for a minimum of three months before entering the full-time assistant pool, providing them with the opportunity to see how an office is managed. "It's interesting, because you can recognize the people who are on the cusp," says Streiber. "The lightbulb has gone off in their head, and it's all come together. They have an understanding of how to deal with clients and how to manage the entire process of preproduction, shoots, and postproduction. They've realized that there's a lot more to professional photography than just taking the picture—that it's both art and commerce."

Isom also encourages assistants (and those who have gone on to professional careers) to keep in mind how fulfilling photography can be—even when the job's brutal competition begins to take a psychological toll. When he and his own assistants find themselves grumbling, they do a reality check. "Magazines and ad agencies generally don't send you to photograph boring people or things," he says. "My assistants and I get to see these incredible things. And afterwards, we go and eat a good meal, and we drink some good drink, and we laugh like jackasses. It's not a bad life." ■

A DAY IN THE LIFE OF AN ASSISTANT

July 5, 7:45 P.M.

New York-based commercial photographer Isom (in red shirt) and assistant Gilbert (pulling gear bags) arrive at the JetBlue terminal at JFK airport for an 8:30 flight to Phoenix. They are scheduled to shoot Sacramento Kings point guard Mike Bibby for **Dime magazine** the following day at Bibby's off-season home in Arizona. Isom's cameras travel in carry-on luggage. "You can do a shoot without lights or underwear, but not without cameras," says Gilbert.



July 6, 10:45 A.M.

Gilbert first creates a "home base" for the photo equipment, making sure it is not visible from any of the possible shooting locations. He then preps Isom's **Mamiya RZ67** medium-format cameras and **Canon EOS-1Ds D-SLRs** with **PocketWizard** transmitters that control and fire flash units wirelessly. While Isom starts up a conversation with Bibby and scouts various locations around the house, Gilbert makes sure that each of the PocketWizard transmitters is set on the correct radio frequency. Later, Gilbert begins working on a makeshift light, affectionately referred to as a "ghetto flash" because of the amount of gaffer tape used to hold it inelegantly together. Essentially, Gilbert is cobbling a studio strobe reflector onto the head of a **Nikon SB-24 Speedlight**.

July 6, 10:10 A.M.

After rising early, Gilbert and Isom arrive at Bibby's home, and the assistant begins unloading lights and stands from a rental car onto a hand truck. Gilbert and Isom have known each other for five years, ever since they assisted together. After moving from New York City to Seattle for four years, Gilbert returned and has assisted Isom a handful of times.

WE FOLLOW ALONG AS PHOTOGRAPHER MONTE ISOM AND ASSISTANT STEPHEN GILBERT SHOOT NBA STAR MIKE BIBBY AT HOME IN PHOENIX.





11:15 A.M. Talk about home court advantage! The first location of the day is Bibby's own basketball arena. While the hoops star mugs for the camera, Gilbert is busy making sure that all the battery packs are working. At the same time, he aims a small softbox, hand-holding it at almost floor level, while keeping up a witty banter with Bibby so that the mood on set stays light.



MONTE ISOM/MONTESOM.COM

1:30 P.M. Location two is a trampoline in Bibby's backyard. Gilbert plays catch with the subject and keeps the pace fast so he won't lose his attention. Earlier he set up the lighting: three heads powered by two **Profoto Pro-7b battery packs**. (The final shot is inset.)



3:14 P.M. After shooting at five different locations in 103-degree heat, a weary Gilbert begins breaking down the lighting gear. The trick, he says, is bringing it all to a central location to ensure that nothing is missing. He tells Isom it will take 20 minutes to break down and pack everything, but he is wrong. It takes 24 minutes.



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THANKS FOR THE MEMORIES

TEN PROS RECALL SOME OF THE GOOD TIMES—AND THE BAD TIMES—DURING THEIR YEARS OF ASSISTING OTHER PHOTOGRAPHERS.

P O R T F O L I O

Paul Aresu: "I've always been a Rolling Stones fanatic, and when I was assisting Tom Arma we got to shoot Mick Jagger's girlfriend, Jerry Hall. When we were done, we went to lunch. She said, 'I have to call Mick,' and I said, 'Oh my God—I love Mick!' She took me to a pay phone—these were the days before cell phones—and she said, 'Here, you talk.' My hands trembled as I took the receiver and said, 'Hey, Mick, how ya doin?'" It's those little perks that keep you in the business."

MIKE MOSKOWITZ



NATALIE YOUNG

Jason Langer: "After graduating, I got an offer to be Mike Kenna's first assistant three days a week. I learned more in four months assisting him than I did in four years at university and became utterly committed to fine-art photography. I wasn't making enough to make ends meet, though, so I decided to dip my toes into commercial assisting. I worked for one day—and then quit. All I did the entire day was hold a bounce card. It was really insulting, especially since Michael had let me do everything possible. I decided then and there that I'd only eat rice and beans if that's what it took to stay in fine art."

Diana Bezanski: "In assisting you have to pay your dues, sometimes in ways you don't expect. I was going on a cross-country shoot with a photographer (who should remain nameless), and his sons, ages 6 and 10, were coming with us. As we were getting ready to leave, his wife shoved something at me—a to-do list. It said, 'Make sure the kids do their homework, sharpen their pencils, eat their meals, take showers,' and on and on. It was humiliating. And the worst part: There was no 'thank you' at the end!"

DIANA BEZANSKI AND JEFF TAUTRIM



JASON COLOU-HOUN

Martin Schoeller: "When I assisted Annie Leibovitz, we took planes a lot. I always took a car service to the airport, and I was always the last assistant to arrive. One day when I showed up, Annie had already checked in. She was quite angry with me. It's one thing to come after all the other assistants, but showing up after the photographer you work for is especially bad."

Frank Ockenfels III:

"Neal Slavin always carried about 27 cases of equipment, and I was his only assistant. On one shoot, during a massive heat wave, the client saw me unloading the cases by myself, and he pitched in to help. Neal ripped into me, saying that if the client ever touched a case again, he'd fire me. At the next airport, the client insisted on helping me again, even though I asked him not to. Neal yelled at me again. This happened three or four times. Afterward I was supposed to continue with Neal in Europe, but I told him to get someone else. He just stared at me and said, 'You'll never make it in this business.' Ten years later, when Neal



AARON THOMAS

set up a production company, they called and asked me to join them. I told them to forget it—he probably didn't remember me, but I'll never forget what he said that day."

Diana Bezanski and Jeff Tautrim.



JOHN DAVID RAPER

Michael Murphree:

"After apprenticing with Annie Leibovitz, I went out on my own, shooting for a number of magazines, occasionally assisting to make ends meet. I got a call to assist from a photographer who was shooting the cover for a magazine that published a lot of my work. I didn't want to assist him, but he said he really needed my help. I called the magazine to find out if anybody I worked with was going to be

there, because that would be awkward. They told me no, so I said okay. When I showed up, everyone [I worked with] was there! Somehow I became the scapegoat—whenever they got pissed at the photographer, they yelled at me. Things went from bad to worse, and the magazine never asked me to shoot for them again. That was the last assisting job I ever took."

"I couldn't believe it—how could someone famous not own a car? Aghast, I turned to him and asked, 'Is business bad?'"

Greg Heisler: "One day, when I was Arnold Newman's assistant—I was very green and intimidated by him because I was so young—he told me to rent a Hertz car. I'm from Chicago, where everyone owns a car. I got the rental and picked up Arnold. Not knowing that people in New York City don't always have cars, I innocently asked him, 'Is yours in the shop?' Arnold gave me one of his looks and said, 'What do you mean? I don't have a car.' I couldn't believe it—how could someone famous not own a car? Aghast, I turned to him and responded, 'Is business bad?'"

© HEISLER PICTURES



John Huet: "I was first assistant for Al Fisher, one of the top shooters in Boston. We got a job with Laura Ashley that was going to be shot on location with top models. It was a big deal for me—I had to call in books from New York, pick stylists, hire a crew, stuff I'd never done. I was very excited and nervous. The day of the shoot came, and we were on the beach, with the models, the Winnebago, the sunrise ... but in all the excitement I'd forgotten the light meter, the tripod, and the Polaroid back. And I'd only brought one extension cord so we couldn't set up lights. When I told Al, his expression never changed. He never raised his voice. He just walked over to the client and told him that the light was so beautiful he'd decided to use natural light, and he said that he preferred not to use a Polaroid. His calm demeanor convinced the client that everything was okay. When I asked him later if he was pissed, he said that he was livid—but a photographer should never let the client know there's something wrong. I never forgot that."



JAMES HUET



ALDIS BOESIT

Jonathan Mannion:

"After I assisted Richard Avedon, who taught you how to handle any

situation, I wanted to check out Steven Klein, so I dropped by one of his shoots. I wasn't supposed to work, but they asked me to be third assistant. It soon became obvious that the first assistant had had a few too many the night before and nothing was going to happen unless someone took control, so I did. When Steven said he wanted to get in close, I moved the camera in closer, to a spot I thought he would like. He got real pissed off—I apologized and moved the camera back, but I marked the spot with a piece of tape. Making his selects, Steven realized that most of them had been taken from that spot. He gave me a funny look—and then hired me right on the spot."

Monte Isom: "I got a call to assist Greg Heisler at the White House, photographing President Bush. You only get five minutes with the president and you have to be tight and ready to go. We set up in the West Wing. When Bush comes in, Greg says, 'Mr. President, I'm Gregory Heisler, I'm going to be shooting you today, and this is my assistant, Monte Isom.' Bush kind of chuckled, then he got this weird light in his eye, stuck out his finger, and said, 'Maaahnnntee!' From this point forward, it's like I'm his fraternity brother. Greg would say, 'Mr. President, can you please look over your left shoulder?'"

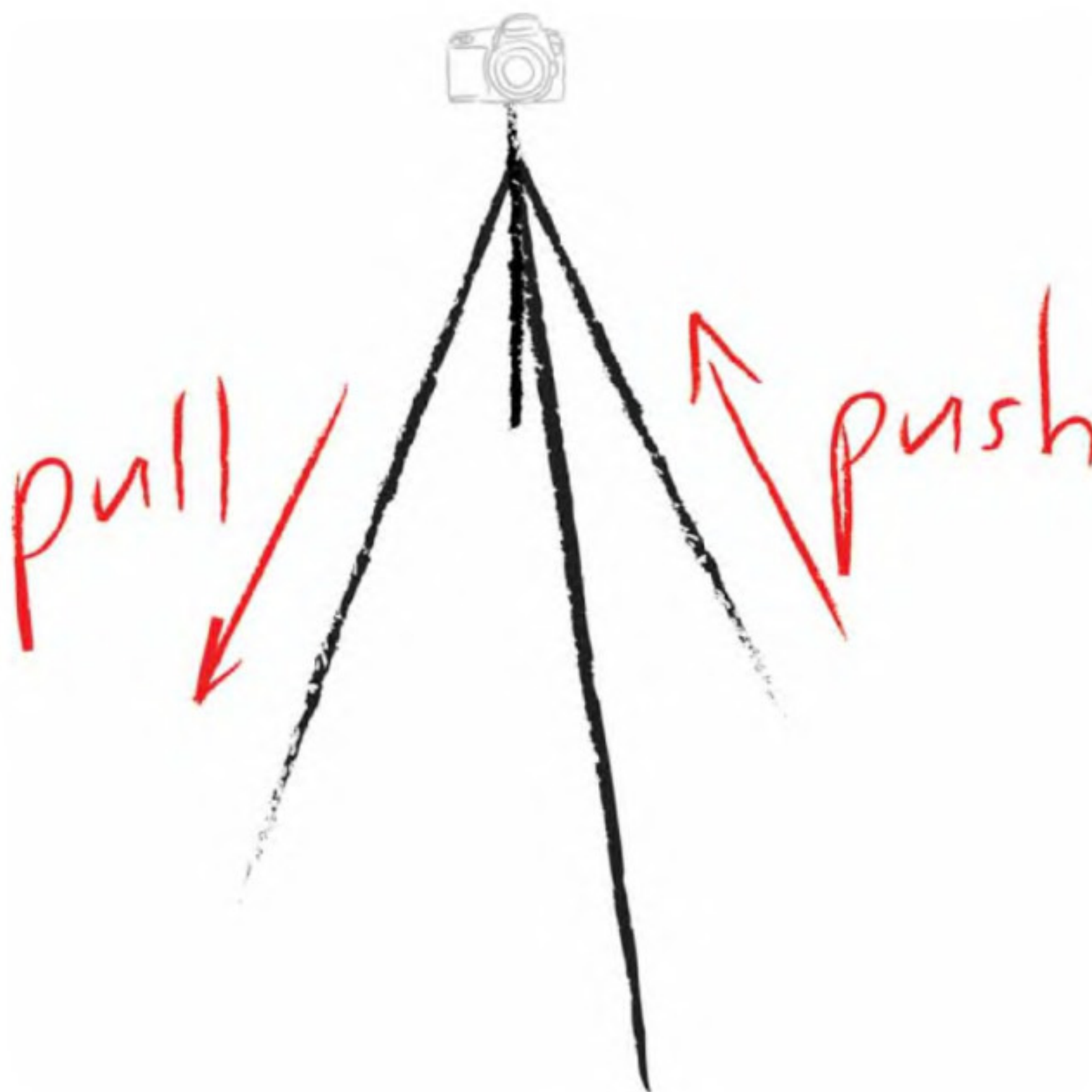
and Bush would say, 'You mean at Maaahnnntee?' When Greg wanted to shoot his hands, Bush said, 'Just don't shoot my belly button.' Then he turned to me and said, 'Don't tell anyone about my belly button, Maaahnnntee!' I nodded and told him, 'Your secret's safe with me, sir.' When we got back to New York, I immediately called to cancel my future assisting jobs. I knew it wouldn't get any better than telling the president of the United States that his secret was safe with me. That was the day I stopped assisting and became a photographer."

—AS TOLD TO JUDITH GELMAN MYERS

Isom (right) and his dad.



JOHN VELAS



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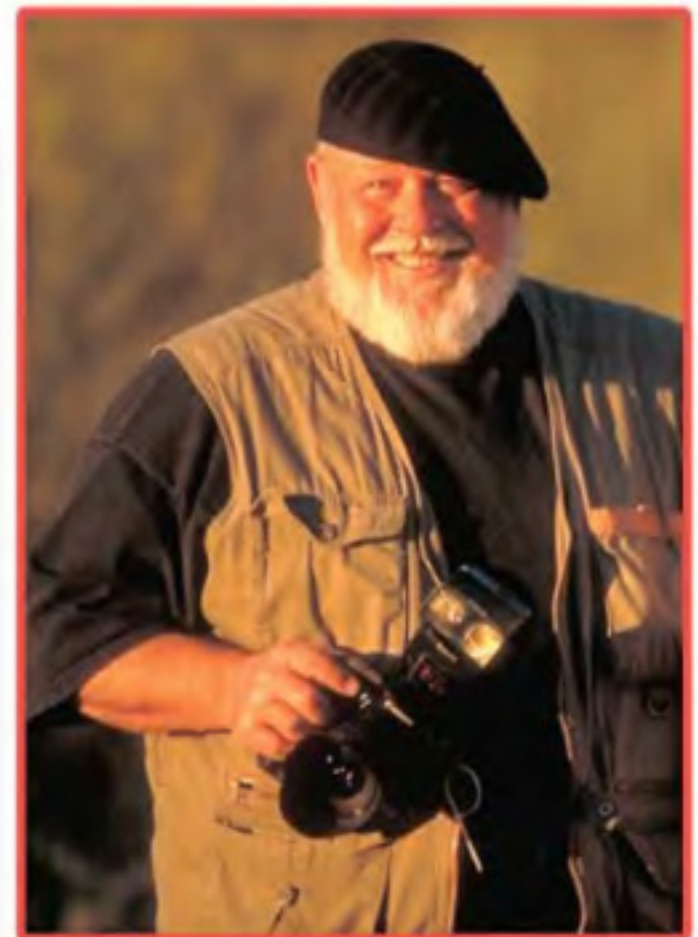
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TECH AND VISION

EDITOR'S CHOICE 84
ONLINE 86
OUTPUT 89



It wasn't until **Robert Vizzini** turned 39, an age of midcareer retrospectives in the art world, that he began to pursue photography in earnest. Yet his interest in visual expression dates at least to 1960, when at the impressionable age of eight he saw the work of Edward Weston on a *Today Show* broadcast. "In a real sense he taught me to see," says the New York City-based photographer, who works days as a graphic

designer. "I feel I've been internalizing images my whole life."

Despite his muse, Vizzini strays from the Weston fold in *Communing with the Universe*, a series of nocturnal images shot in locations ranging from Nova Scotia to Italy's Tuscany region. No creamy AZO-Pyro tones for him: Vizzini combines traditional silver bromide paper with undiluted lithographic developer, ordinarily used at lower strengths to produce a high-con-

trast result. This gives his prints a grainy, sketchlike quality and a pinkish image tone that reinforce their often otherworldly content. In this six-minute exposure, made with a Hasselblad 503CW and 50mm f/4 Zeiss wide-angle at the Red Carpet Motel in Bouton, Nebraska, a satellite dish seems to send a lonely message to the stars—though it is also a sly reference to the photographer's youthful enthusiasm for the fledgling sci-

ences of space exploration and TV.

Because Vizzini's printing technique produces unique artifacts with every sheet of paper he slips into the developer, he can't create the consistent editions that galleries often demand. Instead, he calls the prints "expressions," making 15 at each of two sizes, 13x13 and 17x17 inches, then stopping. The work sells briskly at New York City's ClampArt Gallery. Visit clampart.com. —RUSSELL HART



BEGINNER'S PLUCK

SONY ADAPTS KONICA MINOLTA TECHNOLOGY TO CREATE ONE OF THE MOST ADVANCED D-SLRs IN ITS CLASS. IS THE ALPHA 100 MORE THAN ENTRY-LEVEL?

If you grew up with Nikon, Canon, Minolta, Pentax, or Olympus SLRs, it may seem strange to shoot with an SLR bearing the Sony nameplate. But the **Sony Alpha 100** doesn't come out of nowhere. It inherits its ample capabilities both from the discontinued and underrated Konica Minolta SLR system (to which Sony bought the rights) and from Sony's excellent EVF line. Among the former's contributions are a huge legacy of Minolta Maxxum-mount lenses that the Alpha 100 accepts in addition to its own optics, many of which come from existing KM designs. (By year's end there should be 19 Sony-brand D-SLR lenses, not including three codeveloped with Zeiss.)

Also from KM comes the Alpha 100's sensor-based image stabilization, which steadies shots made with any of those lenses. There's no need to put stabilizing hardware in each and every lens that would benefit from it. (Almost any lens does.) The camera's image stabilization combines with its high-ISO performance—speeds go up to ISO 1600, and we shot at ISO 800 with less “grain” than you'd get from a comparably fast film—to give you much more creative freedom

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with existing-light photography. We were able to shoot handheld at very slow shutter speeds to blur moving subjects yet keep backgrounds and other static elements tack-sharp. That effect ordinarily requires a tripod.

Chipmaker Sony contributed the Alpha 100's 10-megapixel image sensor. That resolution is nominally as good as, or better than, what's available in mid-tier D-SLRs such as Canon's eight-megapixel EOS 30D and Nikon's 10-megapixel D200. The sensor is a CCD, not the excellent 10-megapixel CMOS chip found in Sony's top EVF model, the Cyber-shot DSC-R1. Because the Alpha lacks the R1's power-hungry live view, it doesn't have to be—and the energy saved may explain the seeming inexhaustibility of the camera's Li-ion battery. The sensor incorporates a special anti-static coating, and the camera shakes dust off it whenever you power on or off. As if that weren't enough, dark-frame subtraction automatically masks out any remaining dust.

The Alpha 100 incorporates a new Sony technology called Dynamic Range Optimization, which is said to analyze and manipulate RAW data in-camera, *before* processing and JPEG compression, in order to recover shadow or highlight detail that might otherwise be lost. In its “plus” mode, which slows down file-writing a bit, this system seemed to improve highlight detail in our Large/Fine JPEG files—in some cases lessening the need for RAW mode, which of course the Alpha 100 offers.

The camera is a pleasure to operate. Our favorite feature is the top-mounted function dial, used to quickly adjust settings that would otherwise require delving into the menu. These include ISO, white balance, flash mode, metering pattern, AF mode, DRO mode, and image parameters such as contrast, saturation, and sharpness. For more about the Sony Alpha 100, visit our newswire at AmericanPhotoMag.com.—MARVIN GOOD

DAVID BAILEY THE LUCIE AWARDS EIKOH HOSOE THE LUCIE AWARDS NEIL LEIFER THE LUCIE AWARDS ROGER MAYNE

PHOTO BY NEIL LEIFER.

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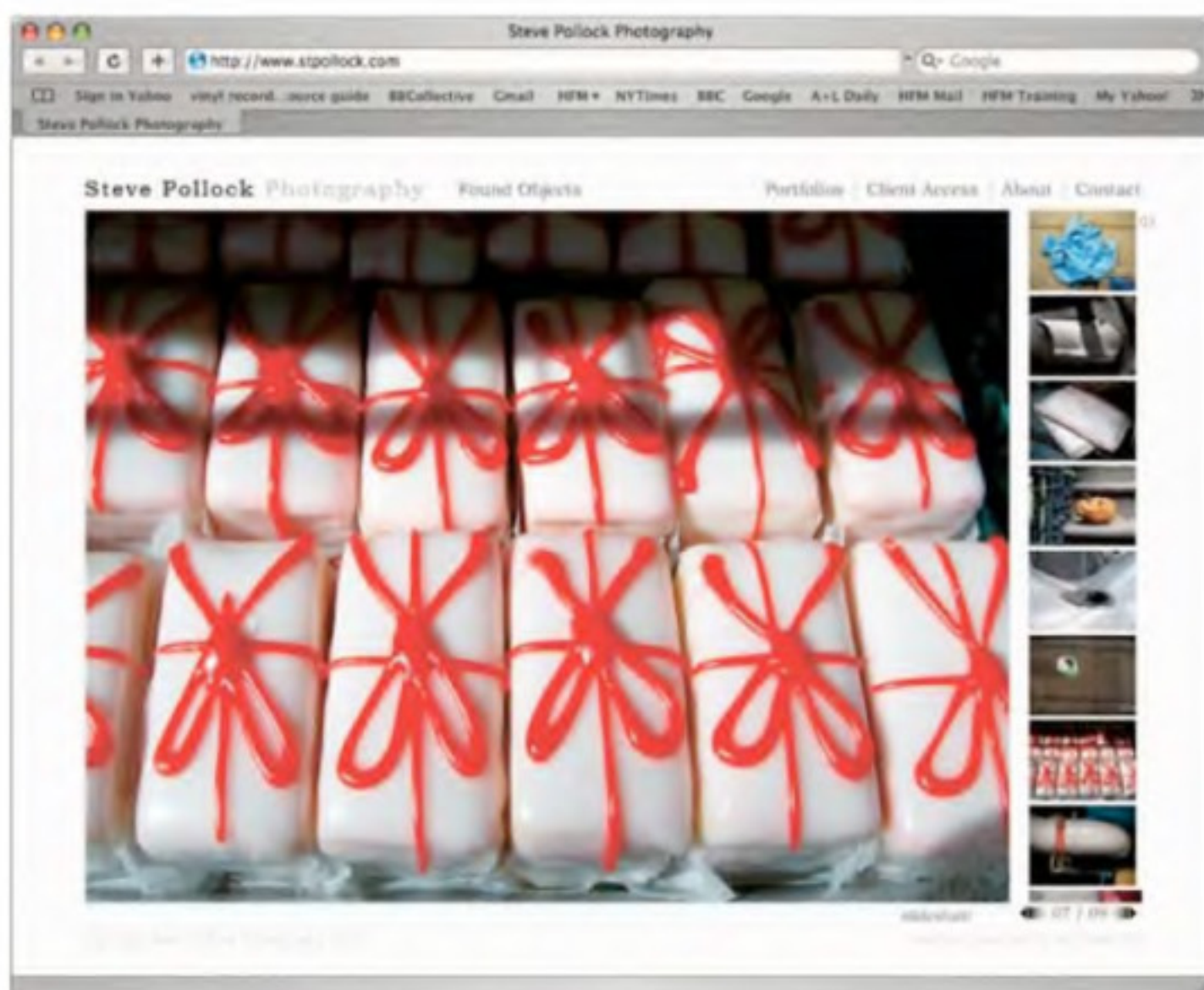


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A SITE OF ONE'S OWN

LIVEBOOKS SOFTWARE MAKES IT EASY TO CREATE AND MAINTAIN A WEBSITE THAT'S WORTHY OF YOUR PHOTOGRAPHY. BY STEVE POLLOCK

For up-and-coming photographers like the top assistants profiled in this issue, a Website can be a powerful promotional tool—or a total embarrassment. Ample time, money, and Web design skills are usually needed to build and manage a site that provides a satisfying online experience for visitors, yet does justice to your work. Fortunately, you need only small measures of those commodities to establish an impressive online presence when you use LiveBooks 5.0 software. Some of the photographers whose sites are now LiveBooks-based include Greg Heisler (gregory-heisler.com), Bill Owens (billowens.com), and Maki Kawakita (makiphoto.com). The Magnum Photos agency (magnumad.com) and Fraenkel Gallery (fraenkelgallery.com) are also using LiveBooks for their Websites.

LiveBooks is actually both a product and a service, which together help you create a visually attractive, Flash-based Website that's easy for visitors to navigate and simple for you to update. Setting up and maintaining my own Website (stpollock.com) took just five basic steps: designing the site; preparing the images; importing

the images; taking the site live; and updating the site. Site design is certainly the most important of these.

With LiveBooks Lite and Pro packages (see sidebar), you work directly with a designer to customize your site. If you're not already set on the look you want, the designer will point you to existing LiveBooks sites from which you can cherry-pick elements, including font styles, color choices, title placements, and names of menu items. These sites have a clean, distinctive design that sets off images elegantly, without the fussy clutter that often detracts from photographers' Websites. Using this approach, I was able to establish the overall look of my first-ever site in about an hour. If you have an existing Website, you can carry over as many of its features as you like. With the less expensive LiveBooks Folio package you're offered a selection of design styles to choose from, and further customization is billed at a modest \$75/hour.

Once I decided on a design strategy, I e-mailed my requirement to the LiveBooks Web designers. It took them only a few days to create a password-protected preview site for me to inspect. Meanwhile, I chose several dozen photos to upload. For the most part these were horizontal images that would be displayed singly onscreen. Maximum image size is either 500x750 or 562x920 pixels, depending on which level of LiveBooks service you've selected. In my experience, the larger images looked very impressive onscreen. Vertical images can be displayed singly or side by side in pairs.

Image preparation is simple. Using any recent version of Photoshop, you only need to set height (usually either 500 or 562 pixels) and resolution (72dpi). Then you use Photoshop's "Save for Web" feature to create a JPEG file of the correct size (90- to 110K for a horizontal, 50- to 60K for a vertical). I found that some images required modest increases in color saturation and/or sharpness for maximum impact on the Web.

The next step is to use LiveBooks' proprietary EditSuite software to upload the prepared images to your site. This is done simply by clicking on the desired images, then on "upload." With my high-speed connection, the image files uploaded very quickly. The images appear as thumbnails on an onscreen "lightbox," arranged in "libraries" that you've identified by subject, theme, date, or whatever other method you choose. You drag these thumbnail images into a "portfolio." Then, when you're satisfied, you save it as an online portfolio.

To take your Website live, you provide LiveBooks with a URL and site registry information. (The company offers Web hosting at \$7.50 a month.) Within 72 hours, your new site will be up and running. If you have an existing site, it will be replaced by the LiveBooks version without any interruption. Once your site is operational, you use the same upload/library/portfolio method to update it. In fact, I found the process to be a lot of fun, almost like an online game. This ease of use should encourage LiveBooks users to keep their Websites up-to-date—the key to maintaining their value in an ever-changing photographic world. ■

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TECH AND VISION

OUTPUT

Step 1

To prepare the image for printing, I open the RAW file through Adobe Camera Raw and adjust exposure, contrast, and white balance (far right). Before opening the image in Photoshop I set my crop to a 2:1 ratio for a finished 20-inch by 10-inch print and choose to export the image at 16 bits-per-channel, since I know I will need to upsample the image in Photoshop to reach my desired print size.

Step 2

My first step in Photoshop is to bring the image up to its finished print size. I do this through three passes of Bicubic Smoother interpolation. The first two passes each increase the image size by 150 percent, and the last by 104 percent (below).



Step 3

Next, I perform my image corrections on separate adjustment layers. I want to make the sunshine (a rare thing in Scotland in the fall!) more prominent and darken the clouds behind the castle to make the castle appear brighter. The image on the top (at right) is the original

HOW TO: THE FINE-ART PRINTING PROCESS

Digital imaging has spawned more how-to books than film photography ever did, making it harder than ever to separate the instructional wheat from the chaff. We've found that the best of these books are often a joint effort, with two photographers filling in the gaps in each other's experience and knowledge. *Perfect Digital Photography: Expert Advice for Capturing, Correcting, and Printing Exceptional Images* (McGraw-Hill, \$40, above) is just such a book. Co-authored by Pulitzer Prize-winning National Geographic photographer Jay Dickman, a member of both the Olympus Visionary and Lexar Elite groups and director of the popular *First Light Workshops* program (firstlight.com), and photographer Jay Kinghorn, an Adobe Photoshop Certified Expert and noted fine-art printmaker, it is a full-service tutorial that never puts technical over aesthetic considerations. The following excerpt is one of the book's 17 self-contained "How To" lessons, which alone are worth the price of admission.

I love the art of printmaking. While I enjoy the process of sculpting and shaping a digital image, I get the most satisfaction from seeing the finished print. For



me, it is the best means of sharing and enjoying the fruits of my labor. I wanted to give you some insight into how I prepare an image for printing. Duart Castle sits on the southwest coast of the Isle of Mull in the Hebridean Islands of western Scotland. For several days the weather had been classically Scottish, with gales blowing sheets of rain off the Atlantic, but for a brief window, the rain stopped and the clouds lifted. Sunlight splashed across the verdant hillsides, and I took this picture of a landscape that, to me, exemplifies Scotland.

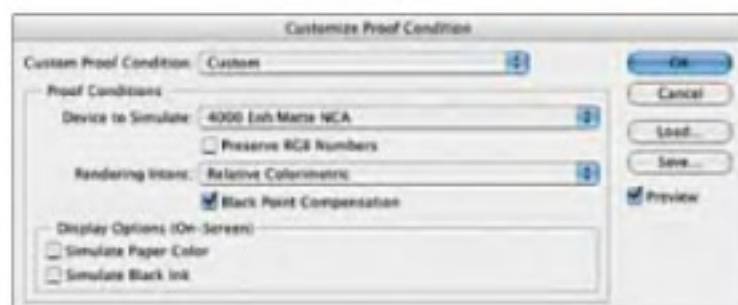


file without corrections. The image on the bottom, along with the Layers palette (above), shows the corrections I've made. At this point, I will save this layered file as my master image. This file can be reused to print on different media or can be flattened, resized, and used on the Internet. The rest of the changes I'll make to the image are print-specific, so I don't want to save them as part of my master file.



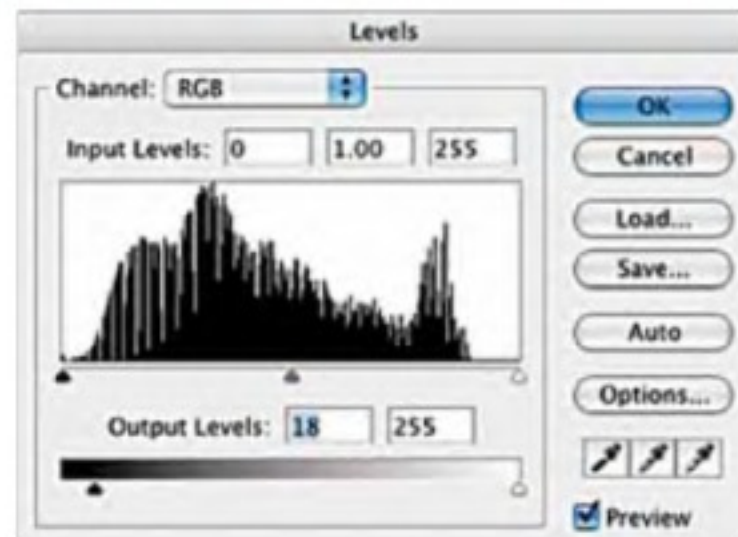
Step 4

I activate the Soft Proof tool (View | Soft Proof | Custom). I will be printing to Epson's Enhanced Matte paper, so I choose a custom ICC profile I've created for that paper on my printer (below). I click OK to leave the soft proof active.



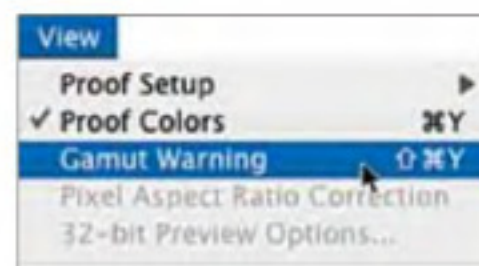
Step 5

The soft proof shows me that the deep shadows on the cliff below the castle are going to lose detail (here). So I'll bring them back into the printable range with a Levels Adjustment layer. I increase the shadow value of the Output levels (below) until the abrupt transition disappears from the face of the cliff.



Step 6

I want to increase the saturation of the greens in the image, but want to make sure that I don't oversaturate colors beyond what the printer can print, so I turn on the Gamut Warning feature, which places a gray overlay on out-of-gamut colors. Next, I create a new Hue/Saturation Adjustment layer and add 10 points of saturation (below). This makes the grass more vibrant (bottom).



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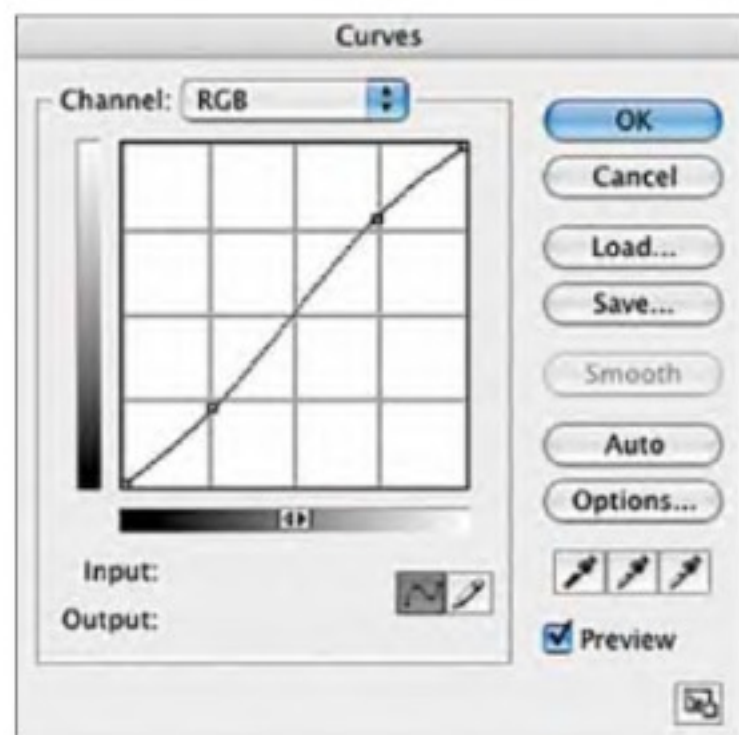
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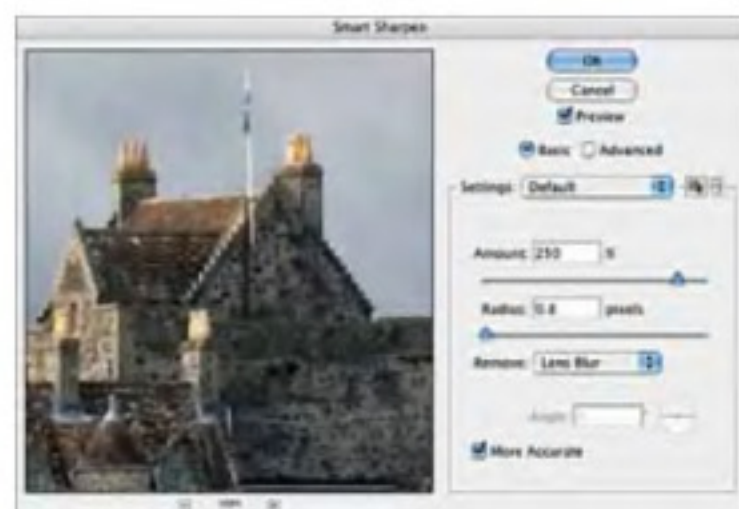
Step 7

I feel that the soft proof of the image looks a little flat. To add some contrast to the image to give some extra punch to the print, I create a new Curves Adjustment layer and add an S-curve to add contrast through the midtones (below). This accentuates the splash of sunlight on the west side of the castle and helps visually separate the castle from the background.



Step 8

Before sharpening, I turn off the Gamut Warning and Soft Proof. I'll use the new Smart Sharpen feature, which does an amazing job of sharpening digital camera files. I set my full image to 50 percent zoom for an effective preview of the finished print, while using the Smart Sharpen preview window at 100 percent to assess critical detail (below). I find the Amount setting of 250 and the Radius of 0.8 to my liking in the Lens Blur mode with More Accurate checked.



Step 9

I'm now ready to print. I'll check to make sure that I have the media type chosen in the print driver and that No Color Adjustment is checked.

After printing, I'll let the print dry on a flat surface for 24 hours, then spray the print with Premier Art Print Shield Lacquer to protect the surface of the print from scratches and ultraviolet light (top right).



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Jill Greenberg is a talented photographer but she should be ashamed of herself for what she did to those children in her "End Times" photo series ("Cry Babies," July/August, 2006). For that matter, so should the children's parents for allowing Greenberg to manipulate the kids the way she did. There is no joy in seeing a child crying. Greenberg overstepped her bounds by using innocent children to put forth her political agenda.

Brian Foote
North Hollywood, CA

I'm wondering if Jill Greenberg plans a sequel series of photos of adults crying. Perhaps not, since an adult wouldn't let her simply snatch a lollipop or toy away. She would have to find [some other ploy], such as telling them that their child just died or that a loved one was diagnosed with a terminal illness. So why does she think that traumatizing children is any different? I detest photographers who justify their inane actions by claiming it is all done for "art."

Bill Mason, via email

Editor's Note: Two of the images featured in our story about Jill Greenberg's "End Times" project were mislabeled. The correct title for the image on page 15 of the July/August issue is "Unless." On page 18, the bottom image should have been labeled "Revelations." We regret the captioning errors.

American Photo's annual Editor's Choice issue (July/August 2006) again lived up to its billing as an exceptional resource.

I never make any decisions on photography equipment until I see your listings.

Mark Esseny, via email

I could add quite a few photographers' Websites to those listed in your "Art of the Web" feature (May/June, 2006). But all in all I enjoyed seeing what other photographers are doing in this regard. The Web is a powerful promotional tool and an emerging medium in its own right.

Todd Hanright
Los Angeles, CA

I have noticed that *American Photo* is not putting as many scantily clad women on its cover. It's nice to see that the editors finally got it beaten into their rather dull heads that this kind of stuff is offensive today. Photography (especially pro photography and photojournalism) is a lot less male-oriented than it used to be, and the cheesecake cover is an anachronism.

Name withheld
via our Website forum, at
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REPRINT

EDITOR'S CHOICE

TECH AND VISION

BRAND NEW BAGS

Designing photographers

Photo authority Joe Farace has brainstormed with bag-savvy Adorama to create the **Adorama Joe Farace Reporter Backpack** (\$75), a nimble design for digital photographers who tote a laptop. The 16x13x10-inch bag has nine customizable compartments, and its back slot accommodates laptops with screens up to 17 inches. It's half of the first husband-and-wife camera bag design project, the other being the **Adorama Mary Farace Daypack Backpack** (\$55), a 14x12x6 inch model for nature outings. Visit adorama.com.

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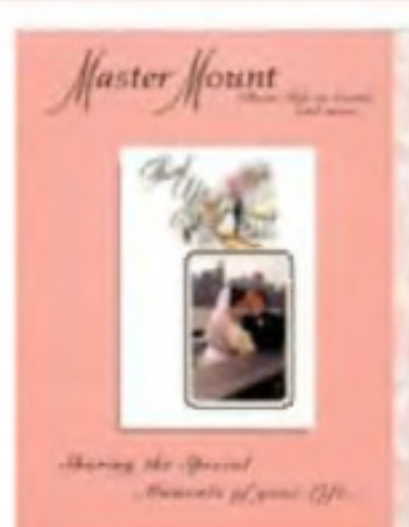
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MASTER CLASS

(continued from page 42) tracks Turner's album covers chronologically. Presented in the 12-inch square format of vinyl record albums, many of the layouts show the image as it was originally shot, usually in full-frame 35mm, and then how it was adapted for the particular record cover. (Visit peteturner.com for more of Turner's jazz photographs.)

Today's digital imaging technology seems made to order for Turner's purposes, and he has embraced it fully. He shoots with a Nikon D2X digital SLR on Lexar Professional CompactFlash cards. He has been using the Beta version of Adobe's Lightroom software to manage and manipulate his images. "Lightroom is an electronic darkroom, pure and simple," he says. "It's a virtual stripped-down Photoshop that's easy to use, works well on my PowerBook, and creates an excellent workflow."

Turner is making his prints on Epson Stylus Pro printers. As with many photographers who once depended on photo labs to process and print their color work, digital output has given Turner an unprecedented level of creative control. "I don't have to outsource my printing anymore," states Turner. "Though I consider myself a perfectionist, I'm always amazed at the first test print results. And if necessary, I can quickly tweak anything in a matter of minutes." Turner is particularly impressed with Epson's pigment-based UltraChrome inks. "In addition to their incredible longevity, they have a vibrancy and the most liquid color I've ever seen. In the past, pigments blocked up across the board, but these have a transparency to them. It's as if these inks pour light onto the paper." Turner finds that Epson's Premium Luster Photo Paper is perfectly suited to the K3 inks. "It's the closest I've seen to the dye transfer paper of the past. I'm very excited about the prints I'm producing today."

To do justice to the more than 50 large-scale prints that will appear in Turner's Eastman House show, Turner and the team of Sean Corcoran, the museum's assistant curator of Photographs, Rick Hock, director of exhibitions, and Dan Steinhardt, photographic marketing manager of Epson America, chose 4100K SoLux bulbs that are considered ideal for lighting color photographs in display settings. "Each print will be dramatically spotlighted like a gem," says the photographer. "I couldn't ask for a better presentation."

As always, Turner seeks photographic inspiration wherever he happens to be, whether in the studio or on the road. "People are assaulted with visual distractions," he says. "My job is to intensify the experience of color for them. I'm just happy to know that people like what I've done, and what I'm still doing."

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Like most photographers, renowned sports shooter Dave Black likes to previsualize exactly what his shots are going to look like in advance. And like most shooters, he confesses to laying in bed the night before and planning out the logistics one last time. Unlike a lot of photographers, however, Black's planning doesn't begin a few days or even a few weeks before an event—in fact, he often starts planning his shots considerably farther in advance.

Take, for example, his extraordinary shot of the start of this year's Kentucky Derby. "I knew what I wanted with this picture three months before

the race," he says, "I knew exactly how it was going to be set up and how it was going to look."

The photograph ran as a two-page opening spread in the journal *Blood-Horse*, the oldest continually published North American Thoroughbred magazine. "I shoot the Derby for them every year. They are great people to work for and they allow their photographers the flexibility to be creative," says Black. "They give us a lot of freedom to just explore and find good pictures."

DAVE BLACK



© Mark Reis

Indeed, few events in the world of sports are surrounded by as much pageantry, tradition and outright glamour as the Kentucky Derby. Since it was first run in 1875 the "Run for the Roses" has been billed as the most thrilling two minutes in sports. Because it is such a well-covered event, Black says it's a challenge to find a shot that runs away from the pack creatively. This year he decided to shoot the horses erupting from the starting gate using a remotely positioned Nikon D2x with a 10.5mm Nikkor Fisheye lens from an extreme angle above and at the inside end of the gate.

"Most of the remote cameras that are on that starting gate are directly over the center," he says. "I like to position a remote camera in a place that other people aren't shooting from. That doesn't always mean it's the better place to shoot from, but it is going to be different."

Physically positioning the remote-controlled body, he says, was a pretty straightforward operation. Clamps are put in place early in the morning, but the camera isn't mounted until just before the race.

"You put the clamps up at about 8:30 in the morning before any races have begun and the start gate is off the track," he says. "Putting that up basically marks your camera location." The camera gets mounted just before the Derby race. "They bring the start gate into position for the Derby at around 5:30 in the afternoon and that gives you time to climb back up and get your camera in position."

Shooting from ground level just in front of the gate, he used a transceiver to trigger his remote camera simultaneously. Knowing exactly when to fire the camera, he says, is largely a matter of listening to the track announcer calling the race. "You hear the announcer saying '...three back,' which means there are three horses still out of the gate. And then you hear 'two back, one back...' and when they say 'one back' then you better have your finger ready."

This shot, says Black, was probably the third frame. "There are at least two frames before this one, first with just their noses poking out, then their bodies poking out and then this one where they're at full stride. The Nikon D2x is shooting five frames a second in the full frame mode. Two frames after this shot and the horses have disappeared down the track. I probably take a total of five frames at the start and then they're gone."

Black says the convenient position of controls on the D2x helped him get the shots off in the critical instant. "I like the ergonomics of the D2x body, the way everything is positioned on the camera—every control is exactly where your fingers need them to be."

Exposure for the remote shot was made in the aperture-priority mode with the lens set at f/4 and the ISO set at 320 (with compensation set at -.03 EV). Black used the widest possible aperture to guarantee the fastest shutter speed, which turned out to be 1/2500 second. He relied on the fisheye to provide the extensive depth of field. White balance was set to 6300K.

Black says he has a tremendous amount of confidence that the colors will be accurate right out of the camera. "I think the color in the Nikon cameras has always been at the forefront, they've always been the leader in that—the colors always seem to be so true," he says. "And in horse racing that's very

important because it's such a colorful sport with the jockeys being identified by the colors of their silks."

Knowing that he can rely on his equipment for such a miniscule window of opportunity is why he chose Nikon cameras, says Black. "My career, my entire livelihood is basically placed in Nikon's hands. I choose equipment that is going to work 100-percent of the time. I've got full confidence that the equipment is going to work flawlessly when I need it. And it does."

Black has been a dedicated Nikon user for more than 25 years.

Interestingly, Black says he never started out to be a photographer at all, but went to school to study graphic design and illustration. It was a college professor named Bob White that spotted his potential in photography and encouraged him to pursue it. After leaving college, Black, who had been a gymnast all through high school and college, became a gymnastics coach and it was during this time that he started shooting gymnastics events seriously.

He became so good at it, in fact, that he was offered a position as the official photographer for the 1984 United States Olympic men's and women's gymnastics teams. His background as an athlete helped launch his career, he says, and made up for his lack of professional experience. "I already had something that most sports photographers try to acquire their whole career and that's knowledge of their subject," he says. "My expertise in the sport overrode my inexperience in photography."

Black's career was catapulted into the big leagues when he captured a beaming Mary Lou Retton receiving an ovation for her gold medal in the 1984 Los Angeles Olympics. Using his gymnastics background to predict exactly where she would be facing when the gold medal was presented, he knew of an empty seat in the front row of the stands and was the only photographer to get a face-on view of her. The photo lit up his phone lines and his career.

"Most photographers in the sports industry tend to work very hard at capturing the moment," he says. "But I'm always looking for something a little different, a little more artistic than the standard sports shot. I'm trying to find something that's unique, something that will separate me from whoever else is shooting that day."



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